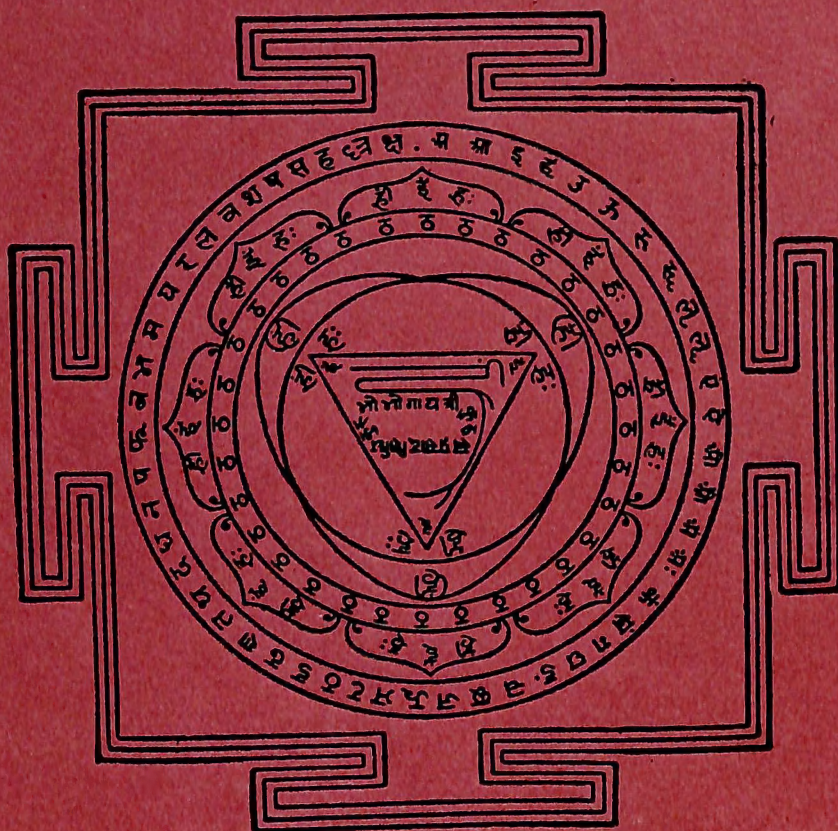


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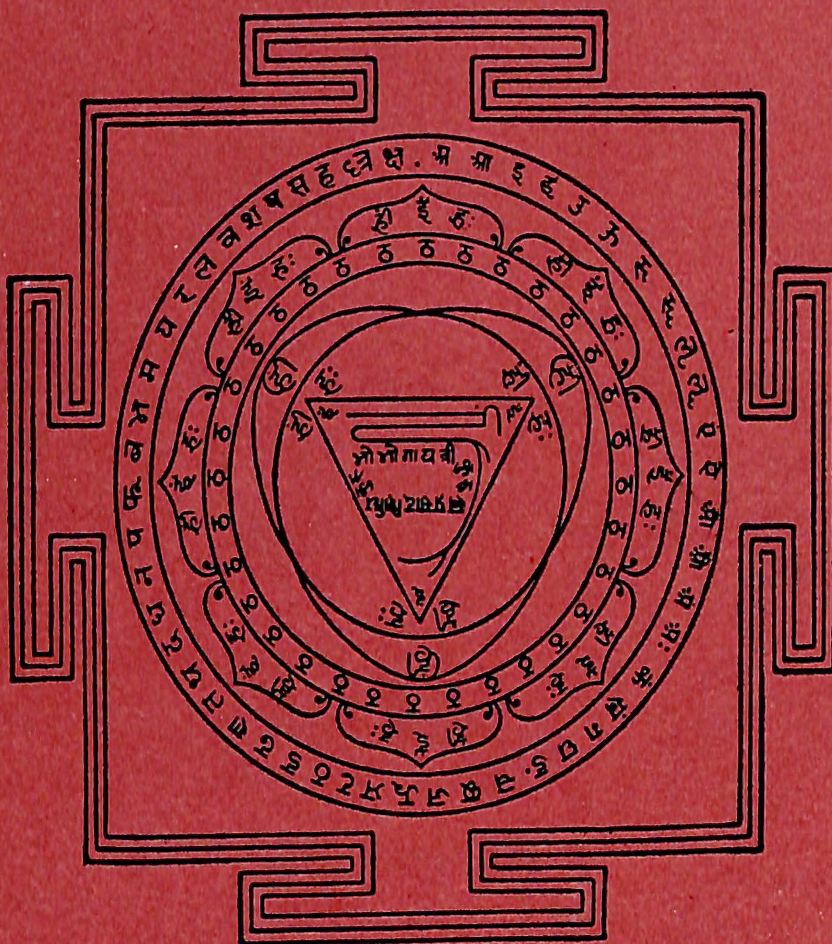


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HYMNS TO THE GODDESS







# HYMNS TO THE GODDESS

TRANSLATED FROM THE SANSKRIT

BY

ARTHUR AND ELLEN AVALON

SECOND EDITION

1952

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## PREFACE

THE Goddess or Devī (as the Hindus call Her) is God (as the Western worshippers address Him) in Its Mother aspect. The latter not uncommonly deem such attribution of feminine quality to be "heathenish"; but this condemnation (for the criticism has, of course, this intendment) is itself singularly foolish in that it is thereby implied that of two sets of terms (neither of which is in its strict sense applicable to the Deity as the Author of forms), one is, in fact, a more correct description than the other. In the Navaratneshvara it is said: "That Devī, who is existence, consciousness, and bliss, should be thought of as a female or as a male, or as pure Brahman. In reality, however, She is neither male nor female nor neuter (that is to say, that She is not bound to any particular form)." No one contends that the Brahmatattva in the supreme abode beyond appearances is masculine as opposed to feminine, or the latter as contrasted with the former. Like all else in this matter, words are but the babbling endeavour of our plane to express that which is above it. It is not easy, then, to explain the condemnation except upon the assumption that those who pronounce it think their mother's sex to be inferior to their own, and that thus Deity is unworthily described by *any* other terms than those of masculine excellence. But Hindus, who ever place the name of mother before that of father, and to whom *garbha dhārana-poshābhyām pitur mātā gariyasi*, have no partiality for such mistaken notions. On the other hand, it is possible that they might not understand the Christian expression "Mother of God," nor approve it even after they had learnt the limited and special sense which theology gives to this epithet. The Tāntrika would least of all admit the insufficiency of the conception of God as



Mother. For the Devī manifests in his own mother, in his prakriti (as he calls his wife), and in all women. As the Kubjikā Tantra says: "Whosoever has seen the feet of woman let him worship them as those of his guru" (*Strināṅg pādatalaṅg drishtvā guruvadbhāvayet sadā*). Whilst male and female are both Her aspects, yet Shakti is, in a sense, said to be more revealed in the female than in the male form. And so the Mundamāla Tantra says: "Wherever there is a shakti (female), there I am." On account of this greater manifestation, women are called shakti. From this, however, it must not be supposed that shakti is less present in such forms as Shiva and Krishna and others. If, as the author of the Tantra Tattva says, a sādha who is a worshipper of the Krishnamūrti desires to see Him as Kālī, Bhagavan, who fulfils the desires of devotees, will assume that form. All forms come into existence upon the manifestation of consciousness in the play of Her whose substance is consciousness.

Though the Shāktānandataranginī says: Devī is worshipped on account of Her soft heart (*koṃalāntahkaranam*), yet the use of the term "Mother" has other grounds than those which are founded upon an appeal to the natural feelings which the sweetness of the word "Mother" evokes. The meaning of the term "Devī" is *prakāśhātmikā*, or that which is by its nature Light and Manifestation. And the word is used in the feminine gender because the One, as Shakti and Prakriti, bears and nourishes all things as their Mother. The Devī is therefore the Brahman revealed in Its Mother aspect (*Shrīmātā*) as Creatrix and Nourisher of the worlds.

Worshippers of Devī or Shakti are called Shāktas. But those who have a true knowledge of Shakti-tattva without which, according to Shāstra, Nirvānamoksha is unattainable, will in



thought surpass the sectarianism which the terms "Shākta", "Vaishnava" and "Shaiva" ordinarily connote. Whatever forms the Devī assumes in Her aspect with attributes are but Her forms. As the author last cited says, the sādhaṅka will know Her, whether the appearance be that of Krishna, Durgā, or Mahādeva. The Vaishnava may consider Her as Vishnu in the form of Shakti, or the Shākta may look upon Her as Shakti in the form of Vishnu. To those who, immersed in the ocean of Her substance, which is chitshakti, are forgetful of all differences which appertain to the world of form. Krishnashakti, Shiva-shakti, or Kālīshakti, and all other manifestations of shakti, are one and the same. And so Ramaprasāda, the Bengali poet and Tantrik, sung: "Thou assumeth five principal forms according to the differences of worship. But, O Mother! how can you escape the hands of him who has dissolved the five and made them into one?"

The hymns to the Devī in this volume (introduced by a *stotra* to Her Spouse the Kālabhairava) are taken from the Tantra, Purāṇa, Mahābhārata, and Shangkarāchāryya, who was "the incarnation of devotion" (*bhaktāvatāra*) as well as a great philosopher; a fact which is sometimes ignored by those who do not wish to be reminded that he, whose speculative genius they extol, was also the protagonist of the so-called "idolatrous Hinduism." As his great example amongst many others of differing race and creed tell us, it is not, from the view of religion, the mark of discernment (even though it be the mode) to neglect or disparage the ritual practice which all orthodoxies have prescribed for their adherents. *Stava* and *pūjā* are doubtless the *sādhana* appropriate to the first of the several stages of an ascent which gradually leads away from them; but they are in general as necessary as the higher ones, which more immediately precede the attainment of *brahmabhāva* and *siddhi*.



Apart, however, from this aspect of the matter, and to look at it from the point of view of that modern product, the mere "student of religions," who is not infrequently a believer in none, a knowledge of ritual (to use that term in its widest sense) will help to a greater and more real understanding of the *mahāvākya* of the Āryyas than can be gained from those merely theoretical expositions of them which are now more popular. Those, again, whose interests are in what Verlaine called "mere literature" will at least appreciate the mingled tenderness and splendour of these Hymns, even in a translation which cannot reproduce the majesty of the sanskrit *shlokas* of the Tantra and Purāna, or the rhyme and sweet lilting rhythms of Shangkara.

Of the Hymns now published, those from the Mahābhārata and Chandī have already been translated; the first, in the English edition of the Mahābhārata, by Protap Chandra Roy and by Professor Muir in his "Original Sanskrit Texts," and the second by Mr. Pargiter, whose rendering of the Mārkanḍeya Purāna (of which it is the most celebrated portion) has been printed by the Asiatic Society of Bengal. Ādyākālīśvarūpastotra has also been previously published as part of a rendering by myself of the Mahānirvāna Tantra. The first two sets of Hymns have been translated afresh. In the translation of such works a Sanskrit dictionary (however excellent) is not either a sufficient or reliable guide. It is necessary to study the Hindu commentators and to seek the oral aid of those who possess the traditional interpretation of the *Shāstra*. Without this and an understanding of what Hindu worship is and means, absurd mistakes are likely to be made. I have thus, in addition to such oral aid, availed myself of the Commentaries of Nilakantha on the Mahābhārata, of Gopāla Chakravartī and Nāgogī Bhatta on Chandī, and of Nilakantha on the Devībhāgavata. As regards the Tantra, the great Sādhana Shāstrā, nothing which is of both an understanding



and accurate character can be achieved without a study of the original texts undertaken with the assistance of the Tantrik gurus and pandits, who are the authorized custodians of its traditions.

The other *stotras* are now rendered in English for the first time ; at least, I have come across no translation of them.

The text of the Tantrasāra which has been used is that edited by Shriġut Rasik Mohun Chatterjee. It is not free from faults, which have necessitated reference to other Manuscripts. A more correct text of the Tārāshtakam, from the Nila Tantra, is given in the Brihatstotraratnākara, to which reference has also been made for the hymns of Vālmiki and Indra.

Both Ellen Avalon and myself have collaborated in the translation of the hymns by Shangkara. For the rest, as also for the Introduction and Commentary, I am alone responsible. Some of the notes deal with matter familiar enough to the Hindu reader but have been inserted for the use of his English friends. Other portions of the commentary will, I believe, be found to be of use to both.

ARTHUR AVALON

March 1, 1913.

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# HYMNS TO THE GODDESS

## INTRODUCTION

या देवी सर्वभूतेषु शक्तिरूपेण संस्थिता

नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ।

*SANĀTANA BRAHMAN* is called *sakala* when with *Prakriti*, as It is *nishkala* when thought of as without *Prakriti* (*prakriteranya*), for *kalā* is *Prakriti*.<sup>1</sup> To say, however, that Shakti exists in, or with, the Brahman is an accommodation to human thought and speech, for the Brahman and Shakti are in fact one. Shakti is eternal (*anādirupā*), and *Brahmarupā*, and both *nirgunā* and *sagunā*.<sup>2</sup> She, the Goddess (*Devi*), is the *chaitanyarupini devi* who manifests all *bhuta*; the *ānandarupini devi* by whom the Brahman, whom She is manifests Itself,<sup>3</sup> and who, to use the words of the *Sāradātilaka*, pervades the universe as does oil the sesamum seed. "*Sa aikshata*," of which *Shruti* speaks, was itself a manifestation of Shakti, the *paramāpurvvanirvānashakti*, or Brahman, as Shakti.

From the *parashaktimaya* issued *nāda*, and from *nāda*, *vindu*<sup>4</sup>. The state of subtle body known as *kāmakalā* is the *mula* of *mantra*, and is meant when the *Devī* is spoken of as

---

<sup>1</sup> *Sāradā Tilakam* (chap. i.). See "Introduction To Tantra Shastra" by Sir John Woodroffe—*sub. voc.* "Shiva and Shakti," of which the above is in part (with added matter) an abbreviation.

<sup>2</sup> *Pranamyā prakṛitīṅ nityāṅ paramātmāśvarūpinīm* (chap. i.). *Shāktā-nandatarangini*, both *Tāntrik* works of high authority.

<sup>3</sup> *Kubjikā Tantra* (First Patala).

<sup>4</sup> *Sāradā* (*loc. cit.*).

*mulamantrātmikā*.<sup>1</sup> The *Parangvindu* is represented as a circle the centre of which is the *Brahmapada*, wherein are *Prakriti-purusha*; the circumference of which is encircling *māyā*. It is in the crescent of *nirvānakalā* the seventeenth, which is again in that of *amākalā* the sixteenth, digit of the moon circle (*chandra-mandala*), situate above the sun-circle (*suryyamandala*), the *Guru* and the *Hangsah* in the pericarp of the 1,000 petalled lotus (*sahasrārapadma*). The *vindu* is symbolically described as being like a grain of gram (*chanaka*), which under its encircling sheath contains a divided seed—*Prakriti-Purusha* or *Shakti-Shiva*.<sup>2</sup>

It is known as the *Shabda Brahman*.<sup>3</sup> A polarization then takes place in *parashaktimaya*. The *Devī* becomes *unmukhi*. Her face is turned to *Shiva*. There is an unfolding which bursts the encircling shell.<sup>4</sup> The *devatāparashaktimaya* exists in the threefold aspect of *vindu*, *vija*, and *nāda*, the last being in relation to the two former. An indistinct sound then arises<sup>5</sup> (*avyaktātmāravobhavat*). *Nāda*, as *Rāghava Bhatta*<sup>6</sup> says, exists in three states, for in it are the three *guna*. The *Shabda Brahman* manifests Itself in the threefold energies, *Jnāna*, *Ichhā*, and *Kriyā Shakti*.<sup>7</sup> For, as the *Vāmakeshvara Tantra* says, the *Devī Tripurā* is threefold, as *Brahmā*, *Vishnu*, and *Isha*.

<sup>1</sup> See Bhāskararāya's Commentary on the *Lalitā Sahasranāma* (verse 36), and A. Avalon's edition of the *Pādukāpanchaka* in "Serpent Power."

<sup>2</sup> See the *Shatchakranirūpana* of Purnānanda Svāmi in "Serpent Power."

<sup>3</sup> *Sārādā (loc. cit.)*.

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*

<sup>6</sup> See Commentary on verse 49 of the *Shatchakranirūpana*, and generally as to the subject-matter of this Introduction, my "Introduction To Tantra Shastra."

<sup>7</sup> See *Goraksha Sanghitā*, *Bhūtashuddhi Tantra*, and *Yogini Tantra*, Part I, p. 10.



Parashiva exists as a septenary under the forms of Shambhu, Sadāshiva, Ishāna, Rudra, Vishnu, and Brahmā. The last five are the *Mahāpreta*, four of whom form the support, and the fifth the seat, of the bed on which the Devī is united with Paramashiva in the room of *chintāmani* stone on the jewelled island clad with clumps of *kadamba*, and heavenly trees set in the ocean of ambrosia.<sup>1</sup>

*Shakti* is both *māyā* and *mulaprakriti*, whose substance is the three *guna*, representing nature as the revelation of spirit (*sattva*); nature as the passage of descent from spirit to matter, or of ascent from matter to spirit (*rajas*), and nature as the dense veil of spirit (*tamas*). The Devī is thus the treasure-house of *gunas* (*gunanidhih*).<sup>2</sup> *Mulaprakriti* is the womb into which the Brahman casts the seed from which all things are born.<sup>3</sup> The womb thrills to the movement of the essentially active *rajoguna*, and the now unstable *gunas* in varied combinations under the illumination of Shiva (*chit*) evolve the universe which is ruled by Maheshvara and Maheshvarī. The dual principles of Shiva-Shakti, which are the product of the polarity manifested in *Parashaktimaya*, pervade the whole universe, and are present in man in the *svayambhulinga* of the *mulādhāra* and the Devī Kundalinī, who in serpent form encircles it. The *Shabdabrahman* assumes the form of the Devī Kundalinī, and as such is in the form of all breathing creatures (*prāni*), and in the form of letters appears in prose and verse. She is the luminous vital energy (*jivashakti*), which manifests as *prāna*. Through the various *prakrita* and *vaiakrita* creations, issued the Deva, men, animals, and the whole universe, which is the work and manifested form

<sup>1</sup> See Anandalahari of Sankarāchāryya, verse 8. The *dhyāna* is well known to the Tantrik *sādhaka*.

<sup>2</sup> Lalitā, verse 121.

<sup>3</sup> Bhagavadgītā (chap. xiv., verses 3, 4).

of the Devī. For, as the Kubjikā Tantra says, "Not Brahmā, Vishnu, and Rudra create, maintain, and destroy, but Brāhmī, Vaishnavī, Rudrānī. Their husbands are but as dead bodies."

The Goddess (*Devī*) is the great Shakti. She is *māyā*, for of Her the *māyā* which produces the *sangsāra* is. As Lord of *māyā*, She is Mahāmāyā.<sup>1</sup> Devī is *avidyā* (nescience), because She binds; and *vidyā* (knowledge), because She liberates and destroys the *sangsāra*.<sup>2</sup> She is Prakriti,<sup>3</sup> and, as existing before creation, She is the *ādyā* (primordial) shakti. She is the *vāchaka-shakti*, the manifestation of *chit* in Prakriti; and the *vāchya-shakti* or *chit* itself. The *ātmā* should be contemplated as Devī.<sup>4</sup>

Shakti or Devī is thus the Brahman revealed in its Mother aspect (*shrimātā*)<sup>5</sup> as creatrix and nourisher of the worlds. Kālī says of Herself in Yoginī Tantra:<sup>6</sup> "*Sachchidānandarupāham Brahmaivāham sphuratprabham.*" So the Devī is described with attributes both of the qualified<sup>7</sup> Brahman, and (since that Brahman is but the manifestation of the Absolute), She is also addressed with epithets which denote the unconditioned Brahman.<sup>8</sup> She is the great Mother (*ambikā*) sprung from the

<sup>1</sup> *Mahāmāyā* without *māyā* is *nirgunā*, and with *māyā*, *sagunā*. Shāktānandatarangini (chap. i.).

<sup>2</sup> Shāktānandatarangini (chap. i.).

<sup>3</sup> Brahmavaivarta Purana (chap. i.); Prakritikhanda. Br. Nāradiya Pr.

<sup>4</sup> See chap. ii. of Devī Bhāgavata.

<sup>5</sup> Devī is worshipped on account of her soft heart. Shāktānandatarangini (chap. iii.).

<sup>6</sup> Part I., Chapter X.

<sup>7</sup> Such as Mukunda, an aspect of Vishnu. Lalitāsahasranāma. verse 838.

<sup>8</sup> *Ibid*, verse 153, and Commentator's note to Chapter II., where Devī is addressed as Supreme Light (*parangjyotih*), Supreme Abode (*parangdhāma*), Supreme of Supreme (*parātparā*).



sacrificial hearth of the fire of the Grand Consciousness (*chit*); decked with the Sun and Moon; Lalitā—"She who plays"—whose play is world-play; whose eyes, playing like fish in the beauteous waters of Her Divine face, open and shut with the appearance and disappearance of countless worlds, now illuminated by Her light, now wrapped in her terrible darkness.<sup>1</sup> For Devī, who issues from the great Abyss, is terrible also in Her Kālī, Tārā, Chhinnamastā, and other forms. Shāktas hold that a sweet and complete resignation of the self to such forms of the Divine Power denotes a higher stage of spiritual development.<sup>2</sup> Such dualistic worship also speedily bears the fruit of knowledge of the Universal Unity, the realization of which dispels all fear. For the Mother is only terrible to those who, living in the illusion of separateness (which is the cause of all fear), have not yet realized their unity with Her, and known that all Her forms are those of beauty.

The Devī as Parabrahman is beyond all form and *guna*. The forms of the Mother of the universe are threefold. There is first the Supreme (*para*) form, of which, as the Vishnu Yāmala<sup>3</sup> says, "none know." There is next Her subtle (*sukshma*) form, which consists of *mantra*. But, as the mind cannot easily settle itself upon that which is formless,<sup>4</sup> She appears as the subject of

<sup>1</sup> See the Lalitā.

<sup>2</sup> See the saying of Rāmaprasāda, the poet-devotee of Kālīmā, quoted at p. 714 in Babu Dinesh Chunder Sen's "History of Bengali Literature."

"Though the Mother beat him, the child cries 'Mother! O Mother!' and clings still tighter to her garment. True, I cannot see Thee, yet am I not a lost child. I still cry 'Mother!'"

<sup>3</sup> *Mātastvatparamamrūpam tanna jānāti kashchana* (see chap. iii. of Shāktā-nandatarangini).

<sup>4</sup> *Amurtauchitsthironasyāt tatomurting vichintayet* (*ibid.*, chap. i., as was also explained to Himavat by Devi in the Kūrma Purāna).

contemplation in Her third or gross (*sthula*) or physical form, with hands and feet and the like, as celebrated in the *Devistotra* of the Purānas and Tantras. Devī, who as *Prakriti* is the source of Brahmā, Vishnu, and Maheshvara,<sup>1</sup> has both male and female forms.<sup>2</sup> But it is in Her female forms that she is chiefly contemplated. For, though existing in all things, in a peculiar sense female beings are parts of Her.<sup>3</sup> The Great Mother, who exists in the form of all Tantras and all Yantras,<sup>4</sup> is, as the Lalitā says, the “unsullied treasure-house of beauty,” the sapphire Devī<sup>5</sup> whose slender waist,<sup>6</sup> bending beneath the burden of the ripe fruit of her breasts,<sup>7</sup> swells into jewelled hips

<sup>1</sup> *Ibid.*, and as such is called Tripurā (see Bhāskararāya's Commentary on Lalitā, verse 125).

<sup>2</sup> *Ibid.*, chap. iii., which also says that there is no eunuch form of God.

<sup>3</sup> So in Chandi (Mārkaṇḍeya Purāna) it is said :

“*Vidyāh samastāstava devī bhedāh,  
Stryah samastāsakalā jagatsu.*”

The Tāntrika, more than all men, recognizes the divinity of woman, as was observed centuries past by the author of the Dabistan. The Linga Purāna also, after describing Arundhati, Anasūyā and Shachi to be each the manifestation of Devī, concludes : “All things indicated by words in the feminine gender are manifestations of Devī.” Similarly the Brahmavaivarta Purāna.

<sup>4</sup> *Sarvatantrārūpā Sarvayantrātmikā* (See Lalitā, verse 53).

<sup>5</sup> Padma Purāna says : “Vishnu ever worships the sapphire Devī.”

<sup>6</sup> *Apīvarastanatanuvrittamādhyām* (Bhubaneshvaristotra) *tanumadhya* (Lalitā, verse 79). *krishodari* (Adyakālisvarūpāstotra, Mahānirvāna Tantra, 7th Ullāsa).

<sup>7</sup> *Stotra* and *dhyāna* commonly represent Her as having large, full, and erect breasts—*pīnastanādye* (in Karpūrādistotra), *pīnonnatapayodharām* (in Durgā-dhyāna of Devī Purāna), *bakshojakumbhāntarī* (in Annapūrnāstava), *apīvarastanatatim* (in Bhubaneshvaristotra)—which weight her limbs—*kuchabharanamitāngīm* (in Sarasvatidhyāna), *annapradānanīratāngstanabhāranamrām* (in Annapūrnāstava). And the Lalitā, verse 15, says : “Her golden girdle supports Her waist, which bends under the burden of Her breasts, thrice folding the skin below Her bosom” (*trivalīvalayopetām*).



heavy<sup>1</sup> with the promise of infinite maternities.<sup>2</sup> Her litanies depict Her physical form from head to foot, celebrating Her hair adorned with flowers and crowned with gems; Her brow bright as the eighth-day moon; Her ruby cheeks and coral lips; teeth like to "the buds of the sixteen-syllabled *mantra*," and eyebrows curved as are the arches at the gate of the palace of Kāmarāja; Her nose; Her teeth; Her chin; Her arms; and "Her twin breasts offered in return for that priceless gem which is the love of Kāmeshvara"; Her waist girdled with jewelled bells; Her smooth and faultless limbs rounded beneath the "jewelled disc of the knee like the sapphire-studded quiver of the God of Love" descending in lines of grace to Her bright lotus feet,<sup>3</sup> which dispel the darkness of Her worshippers.<sup>4</sup> For moonlight is She, yet sunbeam, soothing all those who are burnt by the triple fires of misery (*tāpatraya*). Her face, Her body from throat to waist, and thence downwards, represent the *vāgbhava* and other *kuta*. The colour of the Devī varies according to the form under which She is contemplated.

<sup>1</sup> So it is said in the tenth *shloka* of the Karpūrākhyastava *samantādāpīnas-tanajaghanadhrikyauvanavatī*. Shankaracharyya, in his Tripurāsundaristotra, speaks of Her *nitamba* (buttocks) "as excelling the mountain in greatness" (*nitambajitabhūdarām*). The Javanese also call Her Loro Jongram. "The pure exalted virgin with beautiful hips."

<sup>2</sup> The physical characteristics of the Devī in Her swelling breasts and hips are emblematic of Her great Motherhood, for She is *Shrīmātā*.

<sup>3</sup> See the Lalitāsahasranāma, verse 4 *et seq.* "Her brow (*ashtamāchandravibh-rājadālīka sthala shobhitā*), Her eyebrow (*vaṇasmarā māṅgalyagrīhatoranachī-likā*), Her twin breasts (*kāmeshvara premaratnamanī pratīphalastanī*), Her waist (*ratnakīṅkīṇīkārābhyaśaśanādāma bhūṣitā*), "Her thighs, known only to Kame-sha" (*Kāmeshajñātasāubhāgya mardavorudvayānvitā*), Her lower limbs (*īndragopa parīkṣhīpta smarātunā bhajandhikā*); Her instep 'arched like the back of a tortoise,' the bright rays from her nails and the soles of Her feet in beauty shaming the lotus."

<sup>4</sup> From the beautiful litany to the Devī in the Lalitāsahasranāma.

Thus, in conferring liberation, She is white; as controller of women, men, and kings, She is red; and as controller of wealth, saffron. As creatrix of enmity, She becomes tawny; and in the thrill of love, passion (*shringāra*), She is of the colour of the rose. In the action of slaying She becomes black. Thus, Devī, the Supreme Light, is to be meditated upon as differently coloured according to Her different activities.<sup>1</sup>

After the description of the form of the Devī in *brahmānda* follows that of Her subtle form, called Kundalinī in the body (*pindānda*). As the Mahādevī,<sup>2</sup> She exists in all forms as Sarasvatī, Lakshmi, Gayatrī, Durgā, Tripurāsundarī, Annapurnā, and all the Devī, who are *avatāra* of the Brahman.<sup>3</sup>

Devī, as Satī, Umā, Parvvatī, and Gaurī, is spouse of Shiva. It was as Satī, prior to Daksha's sacrifice (*dakshayajna*) that the Devī manifested Herself to Shiva<sup>4</sup> in the ten celebrated forms known as the *dashamahāvidyā*—Kālī, Bagala, Chhinnamastā, Bhuvaneshvarī, Mātanginī, Shorosi, Dhumāvati, Tripurāsundarī, Tārā, and Bhairavī. When at the *dakshayajna* She yielded up Her life in shame and sorrow at the treatment accorded by Her father to Her husband, Shiva took away the body, and, ever bearing it with him, remained wholly distraught and spent with grief. To save the world from the forces of evil which arose and grew with the withdrawal of His divine control, Vishnu, with his

<sup>2</sup> Bhāskararāya's Commentary on Lalitā, verse 170.

<sup>3</sup> She whose body is, as the Devī Purāna says, immeasurable.

<sup>4</sup> Shāktānandataranginī (chap. iii.).

<sup>5</sup> In order to display Her power to Her husband who had not granted, at Her request, His permission that She might attend at Daksha's sacrifice (see Arthur Avalon's 'Principles of Tantra' and for an account of the *dashamahāvidyā*, their *yantra* and *mantra*, the *Dashamahāvidyā upāsanārahasya* of Prasanno Kumar Shastri).



discus (*chakra*), cut the dead body of Sati, which Shiva bore, into fifty-one fragments, which fell to earth at the places thereafter known as the fifty-one' *mahāpithasthāna*, where Devī, with her Bhairava, is worshipped under various names.

Thus the right and left breasts fell at Jalandhara and Ramgiri, where the Devī is worshipped as Tripurāmālinī; the *yonī* at the celebrated shrine at Kamrup in Assam, where the Devī is worshipped as Kāmākshā or Kāmākhyā (see *ibid.*);<sup>2</sup> the throat, shoulders, nose, hands, arms, eyes, fingers, tongue, buttocks, lips, belly, chin, navel, cheeks, thighs, teeth, feet, ears, thumbs, heels, toes (some at Kālighat), waist, hair, forehead, with skeleton (several of these parts being themselves divided), fell at other *pitha*, at each of which the Devī is worshipped under different names in company with a Bhairava or Shiva, also variously named. Thus, the Devī at Kālighat is Kālīkā, and the Shiva Nakuleshvara, and the Devī at Kamrup is Kāmākshā, and Her Bhairava is Ramānanda.

These are but some only of Her endless forms. She is seen as one and as many : as it were, but one moon reflected in countless waters.<sup>3</sup> She exists, too, in all animals and inorganic things, since the universe, with all its beauties, is, as the Devī Purāna says, but a part of Her. All this diversity of form is but the infinite manifestations of the flowering beauty of the One Supreme Life—a doctrine which is nowhere else taught with

<sup>1</sup> The number is variously given as 50, 51, and 52.

<sup>2</sup> Here at Her shrine the menstruation of the earth which, according to Hindu belief, takes place in the month of Assar, is said to manifest itself. For three days during *ambuvāchī* no cooked food is eaten by the women, nor does any cooking take place in the house.

<sup>3</sup> Brahmavindu Up, p. 12.

greater wealth of illustration than in the Shākta Shāstras and Tantras. The great Bharga in the bright sun, and all Devatā, and, indeed, all life and being are worshipful, and are worshipped, but only as Her manifestations.<sup>1</sup> And he who worships them otherwise is, in the words of the great Devibhāgavata,<sup>2</sup> "like unto a man who, with the light of a clear lamp in his hands, yet falls into some waterless and terrible well." It is customary nowadays to decry external worship, but those who do so presume too much. The ladder of ascent can only be scaled by those who have trod all, including its lowest, rungs. The Shaktirahasya summarises the stages of progress in a short verse, thus: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self, attains *kaivalya*." Before *brahma-bhāva* can be attained the *sādhaka* must have passed from *pujābhāva* through hymns and prayer to *dhyāna-bhāva*. The highest worship<sup>3</sup> for which the *sādhaka* is qualified (*adhikāri*) only after external worship, and that internal form known as *sādhāra*<sup>4</sup> is described as *nirādhāra*. Therein Pure Intelligence is the Supreme Shakti who is worshipped as the Very Self, the Witness freed of the glamour of the manifold universe. By one's own direct experience of Maheshvari as the Self, She is, with reverence, made the object of that worship which leads to liberation.

A. A.

<sup>1</sup> See chap. iii. of the Shāktānandatarangini, where it is said: "The Parabrahman, Devi, Shiva, and all other Deva and Devi are but one, and he who thinks them different from one another goes to Hell."

<sup>2</sup> Hymn to Jagadambikā in Chapter XIX.

<sup>3</sup> Sūtasanghitā, 1, 5, 3, which divides such worship into Vedic and Tāntrik (see Bhāskaraśāstra's Commentary on Lalitā, verse 43).

<sup>4</sup> In which Devi is worshipped in the form of *mantra* according to the instructions of the Guru.



HYMN TO KĀLABHAIRAVA  
BY  
SHANGKARĀCHĀRYYA





## KĀLABHAIRAVA (KĀLABHAIRAVĀSHTAKA)

1

I WORSHIP Kālabhairava,<sup>1</sup> Lord of the city of Kāshī,<sup>2</sup>  
Whose sacred lotus feet are worshipped by the King of  
Devas,<sup>3</sup>  
The compassionate One,  
Whose sacrificial thread is made of serpents,  
On whose forehead shines the moon.<sup>4</sup>  
The naked one,<sup>5</sup>  
Whom Nārada<sup>6</sup> and multitudes of other Yogis adore.  
*Kāshikāpurādhinātha kālabhairavam bhaje.*<sup>7</sup>

2

I worship Kālabhairava, Lord of the city of Kāshī,  
Blazing like a million suns,  
Our great Saviour in our voyage across the ocean of the  
world.<sup>8</sup>

---

<sup>1</sup> Shiva as such.

<sup>2</sup> Benares. The Kāshipanchakastotra of Shankara says that the pure Ganges is the flow of knowledge and Kāshī is Shiva's mind (*Jnānapravahāvimalādigangā sakāshikāhang nījabodharupah*).

<sup>3</sup> Devarāja or Indra.

<sup>4</sup> Hence Shiva is called Chandrashekhara.

<sup>5</sup> *Digambaram*, as are the *Yogis* of whom He is Master. For He is clothed with space itself.

<sup>6</sup> The *Rishi* of that name.

<sup>7</sup> The refrain is: "I worship Kālabhairava, Lord of the city of Kāshī."

<sup>8</sup> A constant simile. The world is a storm-tossed ocean not free of danger, even in moments of calm, for therein many dangers, perils, and terrors lie.

The blue-throated,<sup>1</sup> three-eyed<sup>2</sup> grantor of all desires,  
 The lotus-eyed, who is the death of death,<sup>3</sup>  
 The imperishable One,  
 Holding the rosary of human bone<sup>4</sup> and the trident.<sup>5</sup>  
*Kāshikāpurādhinātha Kālabhairavam bhaje.*

## 3

I worship Kālabhairava, Lord of the city of Kāshī,  
 The primeval cause,<sup>6</sup>  
 Holding in His hands trident, axe, noose, and staff<sup>7</sup>—  
 Him of the black body,<sup>8</sup>  
 The first of all Deva,<sup>9</sup> imperishable, incorruptible,  
 Lord formidable and powerful,  
 Who loves to dance wonderfully.<sup>10</sup>  
*Kāshikāpurādhinātha kālabhairavam bhaje.*

<sup>1</sup> For Shiva swallowed the poison which issued at the churning of the ocean to save the earth from its dangerous presence.

<sup>2</sup> For with the ordinary eyes He bears in the forehead the eye of wisdom.

<sup>3</sup> Shiva is the conqueror of death ("mrityunjaya"), for he gives that knowledge which frees man of its terrors.

<sup>4</sup> Even often of the low-caste Chandālas and others, for Shiva is the adored and protector of all.

<sup>5</sup> His peculiar weapon.

<sup>6</sup> For all causes potentially lie in His destructive energies, the manifestation of which is the prelude of re-creation.

<sup>7</sup> *Shula, tangka, pāsha, danda*, His implements.

<sup>8</sup> As Kālabhairava. Usually he is white and smeared with ashes "shining like a mountain of silver."

<sup>9</sup> Hence He is called Mahādeva.

<sup>10</sup> *Vichitratāṇḍavapriyam*. Shiva is often pictured dancing as Natarāja. The place of the dance is the body of the individual and the world spoken of as *vanam* (the forest), on account of the multitude of its components. He as the inner *ātman* causes all things to dance into and out of life, and again into it. All life and activity comes through Him, "the unseen Lord of the stage."



4

I worship Kālabhairava, Lord of the city of Kāshī,  
 Of great and beautiful body,  
 The giver of both enjoyment and liberation,<sup>1</sup>  
 Who loves and smiles upon all His devotees,  
 Whose body is the whole world,  
 Whose waist is adorned with little tinkling bells;<sup>2</sup>  
 Beautiful are they, and made of gold.  
*Kāshikāpurādhinātha kālabhairavam bhaje*

5

I worship Kālabhairava, Lord of the city of Kāshī,  
 The protector of the bridge of *dharmma*,<sup>3</sup>  
 Destroyer of the path of *adharma*,<sup>4</sup>  
 Liberator from the bonds of *karma*,<sup>5</sup>  
 The all-pervading giver of welfare to all,  
 Whose golden body is adorned with serpent coils.  
*Kāshikāpurādhinātha kālabhairavam bhaje.*

6

I worship Kālabhairava, Lord of the city of Kāshī  
 Whose feet are beautiful with the lustre of the gems  
 thereon—

---

<sup>1</sup> *Bhuktīmuktidāyakam*—that is, He gives both worldly and heavenly enjoyment, and that release from both which is the unending bliss of liberation.

<sup>2</sup> Hung on a girdle.

<sup>3</sup> Righteousness. For *dharmma*, religion, law, and duty, are the bridge whereby the dangerous waters of the world are passed.

<sup>4</sup> Unrighteousness.

<sup>5</sup> The cause and fruit of action whereby man is bound to the phenomenal world until by knowledge, *karma* is exhausted and destroyed, and liberation (through Shiva, with whose essential being His worshipper becomes one) is attained.

The stainless, eternal Ishtadevatā,<sup>1</sup>  
 One without a second,<sup>2</sup>  
 Destroyer of the pride, and liberator from the gaping jaw  
 of the God of Death.<sup>3</sup>  
*Kāshikāpurādhinātha kālabbhairavam bhaje.*

## 7

I worship Kālabbhairava, Lord of the city of Kāshī,<sup>4</sup>  
 Whose loud laughter broke the shell of many an egg of the  
 lotus-born;<sup>5</sup>  
 Strong ruler, at whose glance the net of sin is broken;  
 Giver of the eight powers,<sup>6</sup>  
 Whose shoulders serpents garland.  
*Kāshikāpurādhinātha kālabbhairavam bhaje.*

## 8

I worship Kālabbhairava, Lord of the city of Kāshī,  
 The Saviour of all, giver of great fame,  
 The all-pervading One,

---

<sup>1</sup> The desired (or patron) Deity of the devotee.

<sup>2</sup> For He is the Supreme Unity.

<sup>3</sup> See *ante*, p. 14, note 3.

<sup>4</sup> Each world (for there are many) is called an egg of Brahmā the creator (*brahmānda*). Shiva the great Destroyer by His loud laughter shatters them.

<sup>5</sup> Brahmā.

<sup>6</sup> *Siddhi*—namely, *animā*, *mahimā*, *garīmā*, *laghimā*, *prāpti*, *prākāmya*, *ishitva*, and *vashitva*. The power to become very small, vast, light, heavy, power of vision and movement, the powers of creation and control over the worlds and their Lords. These *siddhi* are powers of the all-pervading *ātmanā*, and to greater or less degree may be acquired by Shivayogins according as they realize their unity therewith.



Who purifies of both sin and virtue the people of Kāshī;<sup>1</sup>  
The ancient Lord of the world,  
Wise in the wisdom of all moralities.<sup>2</sup>  
*Kāshikāpurādhinātha kālabbhairavam bhaje.*

---

<sup>1</sup> *Kāshivasiloka punyapāpashodhakām* : for to the liberated there is neither sin nor virtue which are qualities of the phenomenal *jīvatma* only. The liberated are above both.

<sup>2</sup> *Nītimargakovidam.*





HYMNS TO THE DEVĪ  
FROM TANTRA

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# BHAIRAVĪ<sup>1</sup>

(BHAIRAVĪSTOTRA)

FROM THE TANTRASĀRA<sup>2</sup>

1

THUS shall I pray to Thee, O Tripurā,<sup>3</sup>  
To attain the fruit of my desires,  
In this hymn by which men attain that Lakshmī,<sup>4</sup>  
Who is worshipped by the Devas.

2

Origin of the world thou art,  
Yet hast Thou Thyself no origin,  
Though with hundreds of hymns.  
Even Brahmā, Vishnu, and Maheshvara<sup>5</sup> cannot know  
Thee.<sup>6</sup>

Therefore we worship Thy breasts, Mother of all *Shāstra*,<sup>7</sup>  
Shining with fresh saffron.

---

<sup>1</sup> Fem. of Bhairava, a name of Shiva.

<sup>2</sup> P. 596, Ed. Rasik Mohun Chatterjee.

<sup>3</sup> See Tripurasundari--*post*.

<sup>4</sup> Devī of prosperity.

<sup>5</sup> Shiva.

<sup>6</sup> In the Vishnu Yāmala, Vishnu says of the Devī: "Thy supreme form none know" (*mātaśvatparamarupam tannajānāti kashchana*), (see chap. iii Shāktānandataranginī).

<sup>7</sup> *Vāṅmaya*.

## 3

O Tripurā,<sup>1</sup> we adore Thee,  
 Whose body shines with the splendour of a thousand risen  
 suns,  
 Holding with two of thy hands a book<sup>2</sup> and rosary of  
*rudraksha* beads,<sup>3</sup>

And with two others making the gestures  
 Which grant boons and dispel fear.<sup>4</sup>  
 With three lotus eyes is Thy lotus face adorned.  
 Beauteous is Thy Neck with its necklace of large pearls.<sup>5</sup>

## 4

O Mother, how can the ignorant, whose minds are restless  
 with doubt and dispute,  
 Know Thy form ravishing with its vermillion,<sup>6</sup>  
 Stooping with the weight of Thy breasts,<sup>7</sup>  
 Accessible only by merit,  
 Acquired in previous births?

---

<sup>1</sup> See *post*.

<sup>2</sup> *Vidyā*.

<sup>3</sup> Seed of a plant sacred to the worship of Shiva.

<sup>4</sup> That is, She makes the *mudrā vara* and *abhaya*. In the first the hand is held forth in front of the body with the palm upward and horizontal, the fingers together, and the thumb crossing the palm to the fourth finger. In the second the hand is held up with the fingers and thumb in the same positions with the palm towards the spectator.

<sup>5</sup> *Tārā*, the ordinary pearl, is called *muktā*.

<sup>6</sup> *Sindūra*, the Bhairavi's body is painted with vermillion and Her garments also are red.

<sup>7</sup> *Kuchabharanamrām* (see Introduction).



5

O Bhavānī,<sup>1</sup> the *munis*<sup>2</sup> describe thee in physical form;<sup>3</sup>  
 The *Shruti* speaks of Thee in subtle form;  
 Others call Thee presiding Deity of speech;  
 Others, again, as the root of the worlds.  
 But we think of Thee  
 As the untraversable ocean of mercy, and nothing else.

6

Worshippers contemplate Thee in their heart  
 As three-eyed, adorned with the crescent moon,  
 White as the autumnal moon,  
 Whose substance is the fifty letters,<sup>4</sup>  
 Holding in Thy hands a book, a rosary, a jar of nectar,  
 and making the *vyākhyā mudrā*.<sup>5</sup>

---

<sup>1</sup> The Devi is Bhairavi as the spouse and giver of Life to Bhava.

<sup>2</sup> Sages.

<sup>3</sup> There are three forms of the Devī—the gross or physical, with hands, feet, etc.; the subtle (*sukshma*), consisting of *mantra* and the supreme (*parā*), which is the real or own (*svarūpā*). The form of the Devī has both *prakāsa* and *vimarsha* aspects—that is real and secondary, or manifested. Thus the Vāmakeshvara Tantra says: “The Devī Tripurā is Her real form. She who is of a red colour is the manifested one.”

<sup>4</sup> Of the alphabet or *mātrikā* (*pañchāshadakharamayīm*). These letters stand for the *vritti* (functions and qualities of being). The Devī is thus *mātrikāmayī*, or composed of *mātrikā*.

<sup>5</sup> *Vyākhyā*. according to the *Shabda Kalpadruma* = *vivaranam* (description), or *grantha* (book), and also commentary, but here denotes a *mudrā* of that name.

O Tripurā, Thou art Shambhu<sup>1</sup> united with Pārvatī.<sup>2</sup>  
 Thou art now Vishnu embraced by Kamalā,<sup>3</sup>  
 And now Brahmā born of the lotus.<sup>4</sup>  
 Thou art again the presiding Devī of speech,  
 And yet again art the energy of all these.

I, having taken refuge with the four—  
*Bhāvas*,<sup>5</sup> *Parā*, and others<sup>6</sup> born of the *vāgbhava* (*vīja*),<sup>7</sup>  
 Shall never in my heart forget Thee, the supreme Devatā,

<sup>1</sup> Shiva, one of the forms of the four *mahāpreta*, whose *vīja* is “*Hsau*.”

<sup>2</sup> The androgyne form, called *ardhanārīshvara*, half being Shiva and the other of Shakti. According to Hindu belief, the wife is the pure and sacred (*punyā*) half of her husband's body, and besides shares the purity and merits of her husband according to the common saying *Sharīrārdham smritā jāyā punyā punyāphale shamā*.

<sup>3</sup> Lakshmi. <sup>4</sup> That is, the power of destruction, maintenance, and creation.

<sup>5</sup> The four *bhāva* are states or conditions of Kundalinī appearing as sound and its subtle elements, and are *Parā*, whose abode (*sthāna*) is the *mulādhāra*; *Pashyantī* in the *svādhīsthāna*; *Madhyamā* in the *anāhata*; and *Vaikhari* in the *vishuddha* issuing through the throat (see next note). There appears, however, to be some difference as to the location of the second.

<sup>6</sup> *Parā* is the first condition of Kundalinī in the form of tamasik sound in the *Mulādhāra*; *Pashyantī* is the *bhāva* when Kundalinī, associated with *manas*, reaches the position variously stated as the *svādhīsthāna* or *manipūra*; *Madhyamā*, when it reaches the *anāhatachakra*, associated with *buddhi*; and *Vaikhari* is when Kundalinī issues through the throat in the form of the fifty letters. It is said that though there are thus four kinds of speech, the gross-minded do not understand the first three, and think speech to be *Vaikhari* alone.

<sup>7</sup> That is, *Aing* the *vīja* of *Sarasvatī*. The Devī is ‘three syllabled’ (*Tryakshari*)—that is, the *vīja* of the three divisions of the *Panchadasi*, *Vāgbhava*, *Kāmarāja* and *Shakti*. According to the *Vāmakeshvara Tantra*, *Vāgishvari* is the *jñānā shakti*, which is in the *vāgbhava* division, and confers salvation, the *kāmarāja* and *shakti* divisions being the *kriyā* and *icchā shakti* (see the *Lalitā*, verse 126).



Whose substance is existence and intelligence,<sup>1</sup>  
 And who expresseth by Thy throat and other organs  
 The *bhāva* appearing in the form of letters.<sup>2</sup>

9

The blessed, having conquered the six enemies,<sup>3</sup>  
 And drawing in their breath,<sup>4</sup>  
 With steady mind fix their gaze on the tip of their nostrils,  
 And contemplate in their head Thy moon-crested form,<sup>5</sup>  
 Resplendent as the newly risen sun.

10

The Vedas proclaim that Thou createth the world.  
 Having assumed the other half of the body of the enemy  
 of Kāma.<sup>6</sup>  
 Verily is it true, O Daughter of the mountain and the only  
 World-mother,  
 That had this not been so,  
 The multitude of worlds would never have been.

---

<sup>1</sup> *Saṅgchinmayī*, the Brahman being *sat* and *chit*.

<sup>2</sup> That is, they ultimately so appear, though previously existing as subtle elements of sound.

<sup>3</sup> The six sins: Lust (*kāma*), anger (*krodha*), greed (*lobha*), delusion, (*moha*), pride (*māda*), envy (*mātsaryyā*).

<sup>4</sup> *Akunchya vāyam* by *puraka* of *prāṇāyāmā*.

<sup>5</sup> As Shakti of Shiva.

<sup>6</sup> Shiva. The Androgyne form *ardhanārīśvara*.

11

In company with the wives of the Kinnaras,<sup>1</sup>  
 The Siddha women,<sup>2</sup> whose eyes are reddened by wine<sup>3</sup>  
 Having worshipped Thee with the flowers of celestial trees<sup>4</sup>  
 In Thy *pitha*<sup>5</sup> in the caverns of the golden mountain,<sup>6</sup>  
 Sing Thy praises.

12

I worship in my heart the Devī whose body is moist with  
 nectar,<sup>7</sup>  
 Beauteous as the splendour of lightning,  
 Who, going from Her abode to that<sup>8</sup> of Shiva,<sup>9</sup>  
 Opens the lotuses on the beautiful way<sup>10</sup> of the *sushumnā*.<sup>11</sup>

<sup>1</sup> A lower order of Devas (*devayoni*).

<sup>2</sup> Wives of the Siddhas, also celestial spirits (*devayoni*) inhabiting the atmospheric plane (*bhuvah*).

<sup>3</sup> *Asvāditāsavarasārūna netrapadma*.

<sup>4</sup> *Pādapa*, so called because the tree drinks by its roots. As to the celestial trees (see "Wave of Bliss" *post*).

<sup>5</sup> Seat or shrine.

<sup>6</sup> Sumeru.

<sup>7</sup> For She as Kundalinī goes from the *mulādhāra* to the *shivasthāna* in the *sahasrāra* and returns moist with the nectar of Her union with Him.

<sup>8</sup> *Rajādhani*. Literally capital city of Shiva.

<sup>9</sup> That is from the *mulādhāra chakra* to the *shivasthāna*.

<sup>10</sup> The *sushumnā* is the central "nerve" (*nāḍī*), or, rather, channel of energy in the body in which the lotuses (*shatchakra*) are threaded with their heads normally downwards. As Kundalinī becomes stirred by the Yoga process, She ascends from the *mulādhāra* and enters the higher *chakra*. As She does so, the lotuses upturn and expand again, closing on her departure.

<sup>11</sup> The text which has *sausuvartma kamalāni vikāshayantīm*, is not, however, intelligible, and the metre is short. Possibly it is a misprint for *sarumyang*.



13

O Tripurā, I take refuge at Thy lotus feet,  
Worshipped by Brahmā, Vishnu, and Maheshvara;  
The abode of bliss, the source of the Vedas,  
The origin of all prosperity;  
Thou whose body is Intelligence itself.<sup>1</sup>

14

I shall never forget Her who is the giver of happiness;  
She it is, O Mother, who, in the form of the Moon,  
Creates the world full of sounds and their meanings,  
And again, by Her power in the form of the Sun,  
She it is who maintains the world.  
And She, again, it is who, in the form of Fire, destroys the  
whole universe at the end of the ages.<sup>2</sup>

15

Men worship<sup>3</sup> Thee under various names—  
As Nārāyana; as She who saves from the ocean of Hell;<sup>4</sup>

---

<sup>1</sup> That is, nothing but intelligence *chaitanyamatra tanu*.

<sup>2</sup> *Nāda*, as Rāghava Bhatta says, exists in the three states of *nibodhikā* or *bodhinī*, *nāda*, and in the form of *vindu*, according to the predominance of the *guna*. These three and the *shaktis*, *jñānā*, *kriyā* and *ichhā*, of which they are special manifestations, are said to be in the form of sun, moon, and fire respectively. The moon (*vindu*) is *ichchhā* (will and desire), the eternal precursor of creation. *Kriyā* is like the sun, which makes all things visible. *Jñānā* is fire, as it burns up all actions (see *Shatchakranirūpanā*, verse 49, and *Sāradā Tilaka*, chap. i.).

<sup>3</sup> As Vishnu.

<sup>4</sup> *Narakānavatārini*.

As Gauri;<sup>1</sup> as the allayer of grief;<sup>2</sup> as Sarasvatī,<sup>3</sup>  
And as the three-eyed giver of knowledge.<sup>4</sup>

16

O Mother of the world, such as worship Thee with twelve  
Verses of this hymn attain to Thee, and gain all powers  
of speech<sup>5</sup> and the supreme abode.

---

<sup>1</sup> Spouse of Shiva. The Devī Purāṇa says; "She who was burned by the fire of *yoga* was again born of Himālaya; as She has the colour of the conch, jasmine, and moon, she is called Gaurī." Her colour is golden. Shiva said to Pārvati: "O Daughter of Himālaya, I am white as the moon and thou art dark. I am the sandal-tree, and thou art, as it were, a snake entwined round it." Pārvati, taking umbrage at this remark upon Her dark complexion, went away to the forest, and there, by the performance of austerities, gained for herself a golden complexion beautiful as the sunlit sky.

<sup>2</sup> *Khedāshāmine*.

<sup>3</sup> Devī of speech and learning.

<sup>4</sup> Shiva.

<sup>5</sup> *Vākshiddhi* or *siddhi* of words.



# BHUBANESHVARĪ

FROM THE TANTRASARA<sup>2</sup>

1

Now I pray for the attainment of all blessings to Bhubaneshvari,  
The cause and Mother<sup>3</sup> of the world,  
She whose form is that of the Shabdabrahman,<sup>4</sup>  
And whose substance is bliss.

2

Thou art the primordial One,<sup>5</sup>  
Mother of countless creatures,  
Creatrix of the bodies<sup>6</sup> of the lotus-born,<sup>7</sup> Vishnu and Shiva.  
Who creates, preserves, and destroys the three worlds.  
O Mother! by hymning Thy praise I purify my speech.

3

O Daughter of the Mountain-King,<sup>8</sup>  
Thou art the cause of the world-destroying energy of Shiva,<sup>9</sup>

---

<sup>1</sup> The Devī in her aspect as Lord and Ruler of the world.

<sup>2</sup> P. 567.

<sup>3</sup> *Ambikā*.

<sup>4</sup> *Sākshātshabdabrahmasvarupinī*: the "sound" or manifested Aparabrahman, as opposed to the absolute, the Parabrahman. The Devī and the Shabdabrahman are, in fact, one, though men speak of Her as His Shakti (power). <sup>5</sup> *Adyā*.

<sup>6</sup> *Vapuhpratipādayitrī*. The Devas have bodies, subtle though they be, as the Shabdabrahman Himself has. <sup>7</sup> *Brahmā*.

<sup>8</sup> Himavat, whose daughter, as Pārvvatī, the Devī was.

<sup>9</sup> For they derive their power from the Devī, the All-Mother, whose children they are, and who also manifests as their Spouse.

Who manifests in earth, water, fire, ether, the sacrificer,  
 the sun and moon,<sup>1</sup>  
 And who destroyed the body of Manmatha.<sup>2</sup>

4

O Mother! men only worship the triple-streamed Gangā<sup>3</sup>  
 Because She shines in the matted hair of Shiva,<sup>4</sup>  
 Which has been purified  
 By the dust of Thy lotus feet.

5

As the moon<sup>5</sup> delights the white night lotus<sup>6</sup> and none  
 other,  
 As the sun delights the day lotus<sup>7</sup> and none other,  
 As one particular thing only delights one other,  
 Thou, O Mother! delightest the whole universe by Thy  
 glances.

6

Although Thou art the primordial cause of the world,  
 Yet art Thou ever youthful;

---

<sup>1</sup> These constitute the eight-fold forms (*ashtamūrti*) of Shiva, viz, Sarva, Bhava, Rudra, Ugraha, Bhīma, Pashupati, Ishāna, Mahadeva.

<sup>2</sup> The Deva of Love.

<sup>3</sup> *Trisrotah*, for there are three Ganges: the heavenly (Mandākinī), earthly (Alakanandā), and that of the nether world (Bhogavatī).

<sup>4</sup> As to the descent of Gangā into the *jata* of Shiva (see Hymn to Ganga, *post*).

<sup>5</sup> Literally Lord of *Kalā*. *Kalā* is a digit of which there are sixteen in the moon. The *amākalā* is that from which the nectar is distilled.

<sup>6</sup> *Kumudinī*, which blooms and opens at night.

<sup>7</sup> *Kamalinī*.



Although Thou art the Daughter of the Mountain-King,<sup>1</sup>  
 Yet art Thou full of tenderness.  
 Although Thou art the Mother of the Vedas,<sup>2</sup>  
 Yet they cannot describe Thee.<sup>3</sup>  
 Although men must meditate upon Thee,  
 Yet cannot their mind comprehend Thee.<sup>4</sup>

7

O Mother of the worlds!  
 Those who have reached that birth amongst men  
 Which is so difficult to attain,  
 And in that birth their full faculties,  
 Yet nathless do not worship Thee,  
 Such, though having ascended to the top of the stairs,  
 Nevertheless fall down again.<sup>5</sup>

8

O Bhavānī !  
 Such as worship Thee with fragrant flowers and sandal  
 paste,

---

<sup>1</sup> Mountain (*Shaila*), which is that which is made of masses of stone (*Shilā*)—a rhetorical comparison between the hardness of stone and Her tenderness.

<sup>2</sup> *Trayī*. The whole Veda is so called because it consists of song, prose, and verse; or because the Rik, Yajus, and Sāma are alone referred to as Veda.

<sup>3</sup> Cf. verse 2 of Mahimnastava of Pushpadanta.

<sup>4</sup> Literally, "Though thou art to be meditated upon, thou dost not stay in the path of mind" (cf. Mahimnastava, *loc. cit.*, and Shruti, which says, "*Yato vācho nīvarittante aprāpya manasā saha.*")

<sup>5</sup> That is, as the subsequent fall makes the ascent useless, so human incarnation is without avail for those who, without excuse in such incarnation, do not worship the Devī.

Ground with cool water<sup>1</sup> and powdered camphor,  
Gain the sovereignty of the whole world.

9

O Mother ! like the sleeping King of serpents,<sup>2</sup>  
Residing in the centre of the first lotus,<sup>3</sup>  
Thou didst create the universe.  
Thou dost ascend like a streak of lightning,<sup>4</sup>  
And attainest the ethereal region.<sup>5</sup>

10

Thy body, having been moistened with the nectar flowing  
from That,<sup>6</sup>  
Thou dost again reach Thy abode<sup>7</sup> by that way.<sup>8</sup>  
O Mother and Spouse of Maheshvara !  
They in whose heart Thou glitterest are never reborn.

---

<sup>1</sup> Kālidāsa in the *Ritusanghara* says that in the hot weather women should wear fine cloth, powder their hair with fragrant scent, and smear their breasts with sandal, ground with cool water.

<sup>2</sup> She as Kundalinī resembles a sleeping serpent with three and a half coils abiding in the *mulādhāra*.

<sup>3</sup> The *Mulādhāra chakra* (see last note).

<sup>4</sup> *Vidyullatā balaya vibhramamudvahanti*. This is the sense of the passage which may literally mean that the Devī carries the beauty (*vibrahma*) of wristlets, like a streak of lightning, or "the Devī is sporting like a streak of lightning."

<sup>5</sup> *Khamasnuvānā*. Kham is here Shiva in the *Sahasrāra*, whither the Devī repairs when Her passion is aroused by the lightning of the *Kāmāgni* around Her fanned by the leftward revolution of the red *Kandarpavayu*.

<sup>6</sup> That is the *Sahasrārāpalma*.

<sup>7</sup> *Mulādhāra*.

<sup>8</sup> *Margenātena*—that is, the *nādi sushumnā*.



11

O Gaurī ! with all my heart  
 I contemplate Thy form,  
 Beauteous of face,  
 With its weight of hanging hair,  
 With full breasts<sup>1</sup> and rounded slender waist,<sup>2</sup>  
 Holding in three hands a rosary,<sup>3</sup> a pitcher,<sup>4</sup> and book,  
 And with Thy fourth hand making the *jñānamudrā*.<sup>5</sup>

12

O Bhubaneshvarī !  
 Yogis who have restrained their senses  
 And have conquered the six enemies,<sup>6</sup>  
 In *yoga* with calm minds behold Thee  
 Holding noose and a goad,  
 And making the *vara* and *abhaya mudrās*.<sup>7</sup>

13

Thou art Lakshmī,  
 Rivalling the lustre of molten gold,  
 Holding two lotuses in two of Thy hands,

---

<sup>1</sup> *Apīvarastanatātīṅ*.

<sup>2</sup> *Tanuvṛittamadyāṅ*.

<sup>3</sup> *Japamāla*, with which *japa* or recitation of *mantra* is done.

<sup>4</sup> *Kalasa*.

<sup>5</sup> Literally, holding *chintā*, which is a name for the *jñāna mudrā*, or manual gesture so called.

<sup>6</sup> The six sins (see p. 25, n. 3).

<sup>7</sup> That is, the gestures (*Mudrā*) which grant boons and dispel fear. In the first the hand is held horizontally, the palm open, the fingers close to each other, and the thumb across the palm and touching the root of the third finger. The second is the same, but the hand is held upwards vertically, the palm being shown to the spectator.

And with the other two making the gestures which grant  
boons and dispel fear.<sup>1</sup>

Four elephants holding jars (in their trunks),  
Sprinkle Thy head with nectar.<sup>2</sup>

14

O Bhavānī! Thou art Durgā,<sup>3</sup> seated on a lion,  
Of the colour of *durvā* grass,<sup>4</sup>  
Holding in Thy eight hands various kinds of dreadful  
weapons,  
And destroying the enemies of the immortals.<sup>5</sup>

<sup>1</sup> That is, the *vara* and *abhaya mudrās*, *ante*.

<sup>2</sup> In this form the Devī is represented as being surrounded by four elephants, which pour nectar over her from jars held in their trunks.

<sup>3</sup> One of the names of Bhuvaneshvarī (see p. 171 of Prosanna Kumar Shastri's "*Dashamahāvidyā*").

<sup>4</sup> Of a dark green. It is not clear why this colour is here mentioned, as the colour of Durgā is a golden yellow. It is, however, the colour of other forms, which are those of the one and the same Devī. Thus the colour of Kālī is that of *anjana* (black, collyrium), Tārā is *nīlā* (dark blue), Mātangini is *asitā* (black) or *shyāmāngī* (dark green). The hue of Shorashī (Shrī) is that of the rising sun (*bālārākānti*), as it is that of Bhuvaneshvarī (*uddaddīnakaradyuti*). The colour of Bhairavī is said to be that of a thousand rising suns; of Chhinnamastā that of a million suns; Dhumāvatī is of an ashen colour (*vivarnā*); Bagalāmukhī is all yellow (*pitavarnā*), and Kamalā is said to be like lightning (*saudāminisānnibhā*)—see Prosanna Kumar Shastri's "*Dashamahāvidyā*".

<sup>5</sup> The Daityas-enemies of the Devas, whose Protectress the Devi is.



15

I remember again and again the dark<sup>1</sup> primeval Devī<sup>2</sup>  
 swayed with passion,<sup>3</sup>  
 Her beauteous face heated and moist with the sweat (of  
 amorous play),<sup>4</sup>  
 Bearing a necklace of *Ganjā* berries,<sup>5</sup> and clad with leaves.

16

O Spouse of Shrikantha,<sup>6</sup>  
 I place on my head Thy blue lotus feet,  
 Which are followed by<sup>7</sup> the Vedas,  
 As swans are lured by the tinkling sound of an anklet.

17

O Bhāvanī! I worship thy body from ankle to knee,<sup>8</sup>  
 Upon which the bull-bannered one<sup>9</sup> gazes with great love,

---

<sup>1</sup> *Asītakānti*. It is difficult to arrive at English translations for some Sanskrit words of colour. Mātanginī here referred to is also spoken of as *shyāmāngī* or dark green; and dark green and dark-blue seem also to be used interchangeably.

<sup>2</sup> Mātanginī, one of the *Dashamahāvidyā*.

<sup>3</sup> *Anagatantrām*—influenced or swayed by Ananga ("the bodiless one"), a name of the Hindu God of Love, Kāma.

<sup>4</sup> *Avirnidāsha jalashikharashobhivaktrām*. The cause is shown in the preceding line—play and union with her Lord.

<sup>5</sup> Red and black berries used as goldsmiths' weights.

<sup>6</sup> Shiva, the "beautiful throated," also called Shitikantha ("peacock-throated"), from the colouring caused by His drinking the venom which arose at the churning of the ocean.

<sup>7</sup> *Anugamyamānau*—that is, the Vedas worship and adore Her.

<sup>8</sup> *Janghā* cf. *Lalitāsahasranāma*, verse 18, where the Devī's calves are compared to "the sapphire-studded quiver of the God of Love, with rounded ankles and instep arched like the back of a tortoise."

<sup>9</sup> Shiva, also called *Brishaddhvaja*.

And who, as if not satiated by looking thereon with two  
eyes,  
Has yet made for himself a third.<sup>1</sup>

18

I call to mind thy two thighs,<sup>2</sup>  
Which humble the pride of the trunk of an elephant,  
And surpass the plaitain-tree in thickness and tenderness.<sup>3</sup>  
O Mother! youth<sup>4</sup> has fashioned those thighs  
That they may support as two pillars the weight of thy  
(great) hips.<sup>5</sup>

19

Looking at thy waist,<sup>6</sup> it would seem as if it had been  
absorbed  
And become the great bulk of thy breasts and hips.<sup>7</sup>

---

<sup>1</sup> Shiva is always represented with three eyes, the third being the eye of wisdom, which in man opens on the realization of divinity.

<sup>2</sup> *Uru* (cf. *Lalitāsahasranāma*, verse 17. "The symmetry and smoothness of Her thighs are known only to Kāmesha (Shiva). Her knees shine like jewelled discs."

<sup>3</sup> Cf. First Canto of Kālidāsa's *Kumāra Sambhavam*.

<sup>4</sup> *Madhyamenabayasā*.

<sup>5</sup> *Shroni*.

<sup>6</sup> *Murtirmadhyastava*.

<sup>7</sup> *Shronyaustanauchayugapat prathayishyatochchairbālyāt parena bayasā parihristasārah*—that is, the waist is so slender and the breasts and hips so heavy that it would seem that the greater part of the body, which goes to the making of the waist, had been taken away and put into the breasts and hips, and formed their bulk.



By the youth<sup>1</sup> which clothes the body with hair,<sup>2</sup>  
May it ever be resplendent in my heart!

20

O Devī! may I never forget thy navel,<sup>3</sup>  
As it were a secure inviolate pool,<sup>4</sup>  
Given to Thee by Thy blooming youth,  
Filled with the liquid beauty<sup>5</sup> of the beloved of Smara,<sup>6</sup>  
He who was fearful of the fire from the eyes of Hara.<sup>7</sup>

21

Thy two lotus-like breasts, smeared with sandal,  
Which bear ashes telling of Shiva's embrace,<sup>8</sup>

---

<sup>1</sup> *Bālyātparenabayasā*. Literally the age which follows childhood, which is the cause of these changes in woman's body.

<sup>2</sup> *Romāvalivilāsitenā*, which appears with puberty (cf. verse 15 of the *Lalitā*).

<sup>3</sup> *Nābhi*, which also means any navel-like cavity.

<sup>4</sup> *Pallalamapradhrishyam*—from all but Shiva: a similar idea to that of verse 17 of the *Lalitā*, where it is said that the beauty of the Devī's thighs are known only to Her Lord Kāmesha (Shiva).

<sup>5</sup> *Lāvanyavāribharitāṅg*.

<sup>6</sup> That is, Rati, Spouse of Kāma or Smara, the God of Love, son of Krishna and Rukminī. The son of Kāma is Aniruddha, and his companion is Vasanta, the spring. He is armed with a bow-and-arrows, the bow string being a line of bees, and the arrows flowers of different plants.

<sup>7</sup> When the Devas desired a commander for their forces in their war with Tāraka, they sought the aid of Kāma in drawing Shiva towards Pārvatī, whose issue alone could destroy the demon. Kāma undertook the mission, and shot his arrows of love at Shiva, when the latter was doing *tapas*. Shiva, however, who was offended at this disturbance of his devotions, burnt Kāma down with a flash from the fire of His third eye. Subsequently Kāma was reborn in the form of Pradyumna at the request of Rati.

<sup>8</sup> For Shiva's body is covered with ashes.

Call to mind the vermillion-painted temples moist with  
ichor<sup>1</sup>

Of some (impassioned) elephant  
Rising from his bath in waters,  
Flicked with foam.<sup>2</sup>

22

O Mother ! Thy two arms, beauteous with the water  
Dripping from Thy body bathed from neck to throat,  
Seem to have been formed by the crocodile-bannered One,<sup>3</sup>  
As long nooses wherewith to hold the throat of his enemy<sup>4</sup>  
(Shiva).

May I never forget them !

23

O Daughter of the Mountain-King,  
Again and again have I looked upon Thy shapely neck,  
Which has stolen the beauty of a well-formed shell,  
And is adorning with pleasing necklace and many another  
ornament ;  
Yet am I never satiated.

24

O Mother ! he has not been born in vain<sup>5</sup>  
Who oft calls to his mind

---

<sup>1</sup> *Samadasyakumbhan*, the ichor which exudes from the temples of elephants in rut.

<sup>2</sup> The ashes are thus compared to foam, and the sandal paste to the vermillion with which the temples and foreheads of fine elephants are painted.

<sup>3</sup> That is, Kāma, the God of Love.

<sup>4</sup> For Shiva burnt him (see *ante* n. 3). The Devī's arms embrace the neck of Shiva.

<sup>5</sup> *Sa eva jātah*. Literally, "He is indeed born." His birth is fruitful.



Thy face, with its large round eyes and noble brow,  
 Its radiant cheeks and smile,  
 The high, straight nose,  
 And lips red as the *bimba* fruit.<sup>1</sup>

25

Whoever, O Devī ! contemplates upon Thy wealth of hair,  
 Lit by the crescent moon,<sup>2</sup>  
 Resembling a swarm of bees hovering over fragrant flowers,  
 Is freed of the ancient fetters which bind him to the world.<sup>3</sup>

26

The mortal who in this world  
 Devoutly from his heart reads this hymn,  
 Sweet to the ears of the wise,  
 Attains for ever all wealth in the form of that Lakshmī  
 Who attends the crowned kings who are prostrate at Her  
 feet.

---

<sup>1</sup> The fruit of a tree called *tyālākuchō* in Bengali, which, when ripe, is very red, and to which the lips of young women are often compared (*cf.* Meghaduta, verse 2, "*Pakvabimbādharoshthī*").

<sup>2</sup> The Devī bears the crescent moon on her head as does Shiva.

<sup>3</sup> *Tasya svayam galati Devī purānapāshā*—that is, he is freed of rebirth, the fruit of *Karma*. Here commences the *phala* (fruit or result portion) of the *stotra*.

# ĀDYAKĀLĪ

(ĀDYAKALĪSVARŪPASTOTRAM)<sup>1</sup>

FROM THE MAHĀNIRVĀNA TANTRA

1. *HRĪNG*,<sup>2</sup> O destroyer of time!<sup>3</sup>
2. *SHRĪNG*,<sup>4</sup> O terrific one!<sup>5</sup>
3. *KRĪNG*,<sup>6</sup> Thou who art beneficent,<sup>7</sup>
4. Possessor of all the arts,<sup>8</sup>

---

<sup>1</sup> From the Mahānirvāna Tantra, Seventh Ullāsa, verses 12 *et seq.* This hymn to the primordial Kālī contains a hundred of her names all beginning with “K.” Thus Kālī, Karālī, Kalyānī, Kalāvati, Kamalā, Kalidarpagñi, Kaparddishakripanvitā, etc. *Kālī* is that which has “Ka” in the beginning. In the Tantrarāja Devī says to Shiva: “The syllable ‘Ka’ is in Thy form, and that Shakti confers all *siddhis*” (see Lalitā Sahasranāma, where a number of the following names occur).

<sup>2</sup> The *Māyāvīja* (see Fifth Ullāsa, verse 10).

<sup>3</sup> Kālī (see Fourth Ullāsa, verses 30 *et seq.*). She is thus called *Kālakarshinī*.

<sup>4</sup> *Vīja* of Lakshmī, Devī of prosperity or beauty.

<sup>5</sup> Karālī

<sup>6</sup> The Vījābhidāna says *Ka* = Kālī *Ra* = Brahmā *I* = Mahāmayā. The half-circle of *chandravindu* is the universal Mother, and the point is the destroyer of misery.

<sup>7</sup> Kalyānī, or She who bestows peace and happiness (see the Lalitā, verse 73). According to the Padmapurāna, Devī is worshipped as Kalyānī in the Malaya mountains.

<sup>8</sup> Kalāvati (see the Lalitā, verse 74). The *Kalā*, or arts, are sixty-four in number. The Shakti should always be *Kalāvati*. Devī is also called *Kalāmālā*, or garland of the arts. Kalāvati may also mean possessed of all parts complete.



5. Thou art, Kamalā,<sup>1</sup>
6. Destroyer of the pride of the Kali Age,<sup>2</sup>
7. Who art kind to him of the matted hair,<sup>3</sup>
8. Devourer of Him who devours,<sup>4</sup>
9. Mother of Time<sup>5</sup>
10. Thou art brilliant as the fires of the final dissolution.<sup>6</sup>
11. Spouse of Him of the matted hair.<sup>7</sup>
12. O Thou of formidable countenance,<sup>8</sup>
13. Ocean of the nectar of compassion,<sup>9</sup>
14. Merciful,<sup>10</sup>
15. Vessel of mercy,<sup>11</sup>
16. Whose mercy is without limit,<sup>12</sup>
17. Who art attainable alone by Thy mercy,<sup>13</sup>
18. Who art fire,<sup>14</sup>

<sup>1</sup> A name of Lakshmī-Devī is Kamalā, for She is all Shaktis. In verse 73 of the Lalitā, Devī is called Kāmakalārūpā, on which Bhāskararāya says that there are three *vinḍus* and the *hārdakala*. The first *vinḍu* is called Kāma, and the last Kalā; but according to the rule *pratyāhāra*, Kamalā includes all four. Kālikā Purāna says, Devī, is alone indicated by Kāma.

<sup>2</sup> Kalidarpaghñī.

<sup>3</sup> Kapardīshakripanvitā. *Kapardīsha* is a title of Shiva derived from his matted hair.

<sup>4</sup> Kālikā, because She devours Shiva as Mahākāla (see Mahānirvāna Tantra Fourth Ullāsa, verse 31).

<sup>5</sup> Kālamātā.

<sup>6</sup> Kālānalasamadyuti.

<sup>7</sup> Kapardinī. Spouse of Shiva, called *Kapardi* from his matted hair (see Lalitā, verse 151). The Vishva says that *Kaparda* means the matted hair of Shiva and the cowdung cakes. When Shiva incarnated, as Mailāra, his spouse was decked with a garland of cowdung-cakes.

<sup>8</sup> Karālāsya.

<sup>9</sup> Karunāmritasāgarā (see Lalitā, verse 73).

<sup>10</sup> Kripāmayī.

<sup>11</sup> Kripādhārā.

<sup>12</sup> Kripāpārā.

<sup>13</sup> Kripāgamā.

<sup>14</sup> Krishānu. *Krishanureta* is an epithet of Shiva whose male seed is fire.

19. Tawny,<sup>1</sup>
20. Black of hue,<sup>2</sup>
21. Thou who increaseth the joy of the Lord of creation,<sup>3</sup>
22. Night of darkness,<sup>4</sup>
23. In the form of desire,<sup>5</sup>
24. Yet liberator from the bonds of desire,<sup>6</sup>
25. Thou who art dark as a bank of cloud,<sup>7</sup>
26. And bearest the crescent moon,<sup>8</sup>
27. Destructress of sin in the Kali Age,<sup>9</sup>
28. Thou who art pleased by the worship of virgins,<sup>10</sup>

<sup>1</sup> Kapilā.

<sup>2</sup> Krishnā.

<sup>3</sup> Krishnānandavivardhinī. Krishna is here the supreme Lord.

<sup>4</sup> Kālarātrī. The Lalitā, verse 101, speaks of the Devī as attended by hosts of Shaktis, Kālarātrī, and others—that is the twelve Shaktis from Kālarātrī to Tankārī, one in each petal of the *anahāta padma*. The Varāha Purāna says that Raudrī, who was born from darkness and went to the Blue Mountain to perform penance (the Shakti causing destruction) is called Kālarātrī.

<sup>5</sup> Kāmarupā (*ibid.*, verse 73), Kalika Purāna says that Devī is called Kāma because She came to the secret place in the Blue peak of the great mountain (Kāilāsa) along with Shiva, for the sake of desire, and because She fulfils desires and destroys and restores the body of Kāma.

<sup>6</sup> Kāmapāshavimochinī.

<sup>7</sup> Kādambinī. In the heat of India the rain-cloud is welcome, and in some of Her forms She is dark.

<sup>8</sup> Kalādhārā.

<sup>9</sup> Kalikalmashanāshinī (see Lalitā, verse 113), Kurma Purāna says that the repetition of the names of Devī destroys the multitude of sins in the Kali Age.

<sup>10</sup> Kumārīpūjanapritā. The *Kumārī pūjā*, or worship of virgins, is a *pūjā* common in Bengal. The worship is by men, whereas the *sādhavapūjā*, or worship of married women, is done by women. Or Kumārī may directly refer to the Devī Herself. She is known as the unmarried Kumārī. A *sutra* of the Shiva Sutras runs *Ichchāshaktih Umā kumārī*. The energy of desire is Umā, the unmarried. Bhāskararāya (Commentary, Lalitā, verses 25, 40) says: "As play She creates the universe, hence She is Kumārī, or She destroys (*mārayate*) the ground (*ku*) of the great illusion. Hence She is Kumārī; Kumārī is the enjoyer and not to be enjoyed, as She is one with the *Yogi*, the enjoyer.



29. Thou who art the refuge of the worshippers of virgins,<sup>1</sup>
30. Who art pleased by the feasting of virgins,<sup>2</sup>
31. And who art in the form of the virgin,<sup>3</sup>
32. Thou who wanderest in the Kadamba forest,<sup>4</sup>
33. Who art pleased with the flowers of the Kadamba forest,<sup>5</sup>
34. Who hast Thy abode in the Kadamba forest,<sup>6</sup>
35. Who wearest a garland of Kadamba flowers,<sup>7</sup>
36. Thou who art youthful,<sup>8</sup>
37. Who hath a soft low voice,<sup>9</sup>
38. Whose voice is sweet as the cry of a *Chakravaka* bird,<sup>10</sup>
39. Who drinkest *Kādambāri* wine,<sup>11</sup>

<sup>1</sup> Kumārī pūjakālayā, or "who art the refuge of such worshippers."

<sup>2</sup> Kumārībhojanānanda. The *Kumārīs* are feasted at the *Kumārī pūjā*.

<sup>3</sup> Kumārīrūpadhārini. So a very young marriageable girl is called Gauri...

<sup>4</sup> Kadambavanasanchārā (see Hymn to Tripurasundari, post, note 2).

<sup>5</sup> Kadambapushpasantoshā (see *Lalitā*, verse 73).

<sup>6</sup> Kadambavanavāsini (see the *Lalitā*, verse 23). The palace of *Chintāmani* is surrounded by a gallery of gems (*manimandapa*). Around this is the grove of Kadamba trees, which in the *Purāṇās* are said to be seven yojanas in height in the space between the walls of gold and silver. The *Bhairavayāmala* says the abode of Vindu is the ocean of nectar. The five *yonis*—that is, the five *śakti* angles in the *śrichakra*—are the divine trees. There is the grove of *Nīpa* trees. Within that is the gallery of gems. Within that is the palace of *Chintāmani*.

<sup>7</sup> Kadambapushpamālīnī. The *Lalitā*, verse 8, speaks of Devī as decked above her ears with clusters of Kadamba flowers.

<sup>8</sup> Kishorī.

<sup>9</sup> Kālakanthā. Devī is also called Kālakanthī, or wife of Kālakantha, a name of Shiva whose throat was coloured by the poison he swallowed at the churning of the ocean. According to Devī purāṇa, Kālakantha was worshipped at Kālajāra.

<sup>10</sup> Kalanādaninādinī. Water-birds which sing to one another at night—the male to the female and the latter to the male—sitting on opposite banks of the river. Their passionate devotion is often alluded to by the poets.

<sup>11</sup> Kādambaripānaratā.

40. And art pleased with the *Kādambāri* wine,<sup>1</sup>
41. And whose cup is a skull,<sup>2</sup>
42. Who wearest a garland of bones,<sup>3</sup>
43. Who art pleased with the lotus,<sup>4</sup>
44. And who art seated on the lotus,<sup>5</sup>
45. Who abidest in the centre of the lotus,<sup>6</sup>
46. Whom the fragrance of the lotus pleases,<sup>7</sup>
47. Who movest with the swaying gait of a *hangsa*,<sup>8</sup>
48. Destroyer of fear,<sup>9</sup>
49. Who assumeth all forms at will,<sup>10</sup>
50. Whose abode is at Kāmarūpa,<sup>11</sup>
51. Who ever dallies at the Kāmapīṭha,<sup>12</sup>
52. O Beautiful One,<sup>13</sup>

<sup>1</sup> Kādambāriprīyā. *Kādambāri* is mead. Bhāskararāya (Commentary, Lalitā), dealing with the Tripura Upanishad, which prescribes that mead, fish, flesh, and cooked cereals should be offered to the Devatā, says that it enjoins those who are allowed to take wine, flesh, etc., that they should do so after first dedicating them to the Brahman, and minimize the habit by gradation (see the same idea expressed in Manu v., 56, Bhag Pr. XI., 5-11).

<sup>2</sup> Kapālapātraniratā

<sup>3</sup> Kangkālamālyadhārini.

<sup>4</sup> Kamalāsanasantushtā.

<sup>5</sup> Kamalāsanavāsini.

<sup>6</sup> Kamalālayamadhyasthā.

<sup>7</sup> Kamalāmodamodini.

<sup>8</sup> Kalahangsagatī. *Hangsa* is variously translated goose, swan, flamingo. A swaying waddle like that of a duck is admired. As the swans live in the celestial lake called Mānasa, so She lives in the minds (*mānasa*) of Her devotees.

<sup>9</sup> Klaibyanāshinī.

<sup>10</sup> Kāmarūpinī (see also *post*).

<sup>11</sup> Kāmarūpakritavāsā (see next note).

<sup>12</sup> Kāmapīṭhaviṭāsinī. Kāmarūpa, the great Tantrika centre in Assam, one of the *Mahāpīṭhas*, where the genital organ of the Devī fell on the severance of Her dead body by Vishnu after the *Dakṣha Yajna*. Kāmarūpa is also one of the *Adibhuta*, which are in the *Mulādhāra* and other tattvik centres (see the Lalitā, verse 82).

<sup>13</sup> Kamanīyā.



53. O creeper which givest every desire,<sup>1</sup>
54. Whose beauty is Thy ornament,<sup>2</sup>
55. Adorable as the image of all tenderness,<sup>3</sup>
56. Thou with a tender body,<sup>4</sup>
57. And who art slender of waist,<sup>5</sup>
58. Who art pleased with the nectar of purified wine,<sup>6</sup>
59. Giver of success to them whom purified wine rejoices,<sup>7</sup>
60. The own Deity of those who worship Thee when joyed  
with wine,<sup>8</sup>
61. Who art gladdened by the worship of Thyself with  
purified wine,<sup>9</sup>
62. Who art immersed in the ocean of purified wine,<sup>10</sup>
63. Who art the protectress of those who accomplish  
*vrata* with wine,<sup>11</sup>
64. Whom the fragrance of musk gladdens,<sup>12</sup>

<sup>1</sup> Kalpalatā. The *Kalpa* tree is one of the celestial trees in the heaven of India, which yielded whatever one desired. Woman is likened to a creeper (*latā*) embracing and depending on her husband (see also the *Lalitā*, where the Devī is called *Bhaktimatkalpalatikā*, the *kalpa* creeper of the devotee).

<sup>2</sup> Kamanīyavibhūshanā, or "who art the possessor of beautiful ornaments."

<sup>3</sup> Kamanīyagunārādhyā; or it may mean that the Devī is to be worshipped by the worshipper with all best and tender feeling.

<sup>4</sup> Komalāngī.

<sup>5</sup> Krishodarī. Literally, small of belly (see *Bhubaneshvarī stotra*, *apivarastana-tating tanuvrittamadhyām*, and the *Lalitā*, verse 79, *tanumadhyā*).

<sup>6</sup> Kāranāmritasantoshā. *Kāraṇa* is one of the technical terms given to the purified wine consumed as an element of the Tāntrika panchatattva.

<sup>7</sup> Kāranānandasiddhidā.

<sup>8</sup> Kāranāndajapeshtā.

<sup>9</sup> Kāranārchanaharshitā.

<sup>10</sup> Kāranārnavasangmagnā.

<sup>11</sup> Kāranavratapālinī. *Vratas* are ritual acts and devotional exercises which do not belong to the obligatory (*nitya*) karma.

<sup>12</sup> Kastūrīśaurabhāmodā. Musk is used in worship to scent *chandān*, etc.

65. And who art luminous with a *tilaka* mark of musk,<sup>1</sup>  
 66. Who art attached to those who worship Thee with musk,<sup>2</sup>  
 67. Who lovest those who worship Thee with musk,<sup>3</sup>  
 68. Who art a mother to those who burn musk as incense,<sup>4</sup>  
 69. Who art fond of the musk-deer,<sup>5</sup>  
 70. And who art pleased to eat its musk,<sup>6</sup>  
 71. Whom the scent of camphor gladdens,<sup>7</sup>  
 72. Who art adorned with garlands of camphor,<sup>8</sup>  
 73. And whose body is besmeared with camphor and sandal paste,<sup>9</sup>  
 74. Who art pleased with purified wine flavoured with camphor,<sup>10</sup>  
 75. Who drinkest purified wine flavoured with camphor,<sup>11</sup>  
 76. Who art bathed in the ocean of camphor,<sup>12</sup>  
 77. Whose abode is in the ocean of camphor,<sup>13</sup>  
 78. Who art pleased when worshipped with the *vīja* "*Hūṅ*,"<sup>14</sup>  
 79. Who threatenest with the *vīja* "*Hūṅ*,"<sup>15</sup>

<sup>1</sup> *Kastūrītilakojjvalā*. The *tilak* is the mark worn by sectarian Hindus on the forehead.

<sup>2</sup> *Kastūrīpūjanaratā*.

<sup>3</sup> *Kastūrīpūjakapriyā*.

<sup>4</sup> *Kastūrīdāhajanānī*.

<sup>5</sup> *Kastūrīmrigatoshinī*.

<sup>6</sup> *Kastūrībhojanapritā*.

<sup>7</sup> *Karpūrāmodamoditā*. Camphor is burnt in worship during *ārati*, and is used to scent the *pāḍya*, betel leaf, etc., offered to the Devī.

<sup>8</sup> *Karpūramālābharanā*. Balls of camphor are strung together in a garland.

<sup>9</sup> *Karpūrachandanākshitā*.

<sup>10</sup> *Karpūrakāranāhladā*.

<sup>11</sup> *Karpūrāmritapāyini*.

<sup>12</sup> *Karpūrasāgarasnatā*.

<sup>13</sup> *Karpūrasāgarālayā*.

<sup>14</sup> *Kūrṅchavījajapapritā*. *Hūṅ* is the *Kūrṅchavīja*.

<sup>15</sup> *Kūrṅchajapaparāyayanā*—that is, She who mutters "*Hūṅ*" when conquering the demons. The Devī then constantly uttered the *hūṅkāra* with its threatening, roaring sound.



80. Embodiment of *Kulāchāra*,<sup>1</sup>
81. Adored by Kaulikas,<sup>2</sup>
82. Benefactress of the Kaulikas,<sup>3</sup>
83. Observant of *Kulāchāra*,<sup>4</sup>
84. Joyous one,<sup>5</sup>
85. Revealer of the path of the Kaulikas,<sup>6</sup>
86. Queen of Kāshi,<sup>7</sup>
87. Allayer of sufferings,<sup>8</sup>
88. Giver of blessings to the Lord of Kāshi,<sup>9</sup>
89. Giver of pleasure to the Lord of Kāshi,<sup>10</sup>
90. Beloved of the Lord of Kāshi,<sup>11</sup>
91. Thou whose toe-ring bells make sweet melody as Thou moveth,<sup>12</sup>
92. Whose girdle bells sweetly tinkle,<sup>13</sup>

<sup>1</sup> Kulīna. *Kula*, according to the Tantra, means Shakti. *Akula* = Shiva. The union of *Kula* with *Akula* is called Kaula, the essence common to both Shiva and Shakti. Hence Devī is *Kaulinī* (see *Lalitā*, verse 37). Both *Kula* and *Akula* are in the *Sahasrāra*. *Kulāchāra* is the way of the *Kaula* division of Tantrik worshippers.

<sup>2</sup> Kaulikārādhyā. The *Kaulikas* are followers of *Kulāchāra* (see last note). So also in the *Lalitā*, verse 17, the Devī is addressed as "adored by *Dakshinas* and *Adakshinas*."

<sup>3</sup> Kaulikapriyakārīnī.

<sup>4</sup> Kulāchārā, *v. ante*.

<sup>5</sup> Kantukinī.

<sup>6</sup> Kulamārgapradarshinī.

<sup>7</sup> Kashishvari. Kāshi is Benares, the sacred city of Shiva.

<sup>8</sup> Kartahartrī; and thus the *Lalitā* speaks of the Devī as the moon-light which soothes those burned by the triple fires of misery.

<sup>9</sup> Kāshishavaradayinī ("Lord" is Shiva).

<sup>10</sup> Kāshishvarakritāmodā.

<sup>11</sup> Kāshishvaramanoramā.

<sup>12</sup> Kalamanjīracharanā.

<sup>13</sup> Kyanatkānchīvibhūshanā.

93. Who abidest in the mountain of gold,<sup>1</sup>  
 94. Who art like a moonbeam on the mountain of gold,<sup>2</sup>  
 95. Who art gladdened by the recitation of the *mantra*  
     “*Klīng*,”<sup>3</sup>  
 96. Who art the *Kāma Vīja*,<sup>4</sup>  
 97. Destructress of all evil inclinations,<sup>5</sup>  
 98. And of the afflictions of the *Kaulikas*—<sup>6</sup>  
 99. Lady of the Kaulas,<sup>7</sup>  
 100. O Thou who by the three *vījas*, “*KRĪNG*”, “*HRĪNG*”,  
     “*SHRĪNG*,” art the Destructress of the fear of  
     death<sup>8</sup>—  
     (To Thee I make obeisance.)

<sup>1</sup> Kānchanādrīkritāgarā (the mountain Kānchana or Sumeru). Durvāsa says in his Lalitāstavaratna (verses 2-4): “Let the gold mountain be victorious whose body is the universe resounding with the music of celestial women living in the golden bowers of creepers of the mountain peak. We salute the three peaks which are the seats of Brahmā, Vishnu, and Shiva, extending to the four quarters of the earth. In their midst is another peak 400 yojanas (a yojana is eight or nine miles) in height, making the place beauteous with the golden rays of its flowers, and I worship it.” The Lalitā Sahasranāma (verse 22) also addresses Devī as dwelling on the middle peak of Mount Sumeru.

<sup>2</sup> Kānchanāchalakaumudī.

<sup>3</sup> Kāmavījajapānanda. The *Kāma vīja* is “*klīng*.” When the “*Ka*” and “*La*” are eliminated, the remaining “*īng*” is called *kāmakalā*, which is in the *turiya* state. In the Lalitā, verse 225, Devī is called creatrix of the *mantra klīng* (“*klīngkarī*”). *Klīngkāra* is *Shivakāma*, and She is His wife.

<sup>4</sup> Kāmavījasvarūpinī—that is, She is “*klīng*” itself.

<sup>5</sup> Kumatighnī. Devī is also (Lalitā, verse 78) *Sadāchāra pravarttakā*, because She makes men move to right action.

<sup>6</sup> Kulīnārtināshinī.

<sup>7</sup> Kulakāminī.

<sup>8</sup> *Krīng*, *HRīng*, *SHRīng* *mantravarnena kālakantakaghātini*.



# LAKSHMI'

(LAKSHMĪSTOTRAM)

FROM THE TANTRASĀRA<sup>2</sup>

O DEVĪ KAMALĀ,<sup>3</sup> beloved of Vishnu,  
Adored by the three worlds,  
As Thou art constant to Vishnu, be Thou constant to me.  
Whoever worshipping Lakshmī, reads these twelve names  
of Her—

Īshvarī,<sup>4</sup> Kamalā, Lakshmī, Chalā,<sup>5</sup>  
Bhūti,<sup>6</sup> Haripriyā,<sup>7</sup> Padmā,<sup>8</sup> Padmālayā,<sup>9</sup> Sampat,<sup>10</sup>  
Uchaih,<sup>11</sup> Shrī,<sup>12</sup> Padmadhārini,<sup>13</sup>  
With such an one, his wife and children,  
Lakshmī ever abides.

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<sup>1</sup> Lakshmī, commonly called Shrī, Devi of prosperity and beauty : the Shakti, or Spouse of Vishnu, who rose resplendent from the sea at the churning of the ocean by the Devas and Asuras, and then reclining on the breast of Hari, gazed upon the enraptured Devas. As her Lord assumes various forms, so does She.

<sup>2</sup> P. 577.

<sup>3</sup> Because She appeared from the lotus.

<sup>4</sup> Feminine of Īshvara, or Lord, or Ruler.

<sup>5</sup> Or Chanchalā, the fickle one, for nothing is so fickle as wealth and prosperity—"here to-day and gone to-morrow."

<sup>6</sup> Prosperity.

<sup>7</sup> Beloved of Hari (Vishnu).

<sup>8</sup> Lotus.

<sup>9</sup> Who dwells in the lotus.

<sup>10</sup> Wealth.

<sup>11</sup> The exalted One, for prosperity exalts.

<sup>12</sup> Beauty and prosperity.

<sup>13</sup> Holding the lotus in her hands.

# TĀRĀ<sup>1</sup>

(TĀRĀSHTAKAM)<sup>2</sup>

FROM THE NĪLA TANTRA

1

O MOTHER, Devī Nilasarasvatī<sup>3</sup> Tārā,  
Refuge with Thee I crave.  
Giver of prosperity and wealth art Thou  
To those who worship Thee. Standing on Shiva,

<sup>1</sup> The Matsyasukta, Tārānava, and Nīla Tantras deal with particulars of Tārā or Tārīnī, one of the Mahāvidyā, whose *vīja* is *Hrīng*, *Trīng*, *Hūng* (*Kurchcha*), *Phat* (see verse 4). She is called Nilasarasvatī, because She playfully gives the power of speech. She is called Tārā on account of her being deliverer or saviour (*tārakatvāt*). She gives both pleasure (*sukha*) and liberation (*moksha*). She is called also *Ugratārā*, because She saves from formidable and horrible calamities. Rishi Vashishtha is said to have cursed this *vidyā*, and then raised the curse so that *siddhi* might be gained from Her by *japa* of the *vīja* *Hrīng*, *Strīng*, *Hūng*, *Phat*, after which She again became glorious. Her Mantra is also given as *Shrīng*, *Hrīng*, *Strīng*, *Hūng*, *Phat* (giver of wealth and beauty); another is *Hrīng*, *Hrīng*, *Strīng*, *Hūng*, *Phat* (giver of all desires); another is *Aīng*, *Hrīng*, *Strīng*, *Hūng*, *Phat* (giver of speech); and *Hrīng*, *Strīng*, *Hūng*, *Phat* (giver of liberation). Her Yantra is an eight-petalled lotus surrounded by a circle, with inverted triangle in the centre with *Hūng*. On the petals are *Hrīng*, *Strīng*, *Shrīng*, *Hūng*. There is also a Yantra (*Tārāshatkona*) of two superimposed triangles, making a star.

<sup>2</sup> From the Nīla Tantra (see also Tantrasāra, p. 610, R. M. Chatterjee's edition, and the Vrihatstotraratnākara, p. 283, where a more correct text is given).

<sup>3</sup> The blue Sarasvatī, Devī of speech (see note 1, *ante*). Nīla Tantra says She is in the form of all language (*sarvabhāṣhā ayī*). The Nilasarasvatī Yantra is figured at p 93 of the Dashamahāvidyā.



Thy right foot upon His breast and left upon His thigh.  
 Ever art Thou, with smiling, lotus-like face.  
 Thy three eyes are, as it were, full-blown lotuses.  
 In Thy hands Thou holdest a knife,<sup>1</sup> a skull, a lotus, and  
 a sword.

## 2

Thou art the presiding Devī of speech.  
 Thou art the creeper which grants all desires.<sup>2</sup>  
 Thou art the giver of all *siddhi*,<sup>3</sup>  
 And the power to write both verse and prose.  
 Three are Thine eyes, as it were blue lotuses.  
 Ocean of kindness and compassion art Thou.  
 I pray Thee of Thy mercy shower upon me the nectar of  
 prosperity.

## 3

O Sharbhā,<sup>4</sup> I pray Thee remove my fears.  
 Proud Lady, brilliant are Thy garments,  
 Bright with coiling serpents.  
 Thou art clad in tiger skin.  
 Thy waist is adorned with tiny tinkling bells.  
 Thou holdest the heads of two demons  
 Dripping with blood, just severed by the sword.

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<sup>1</sup> *Karttri* (for *dhyāna* see p. 94 Dashamahāvīdyā).

<sup>2</sup> As did the celestial *Kalpa* tree in Indra's heaven.

<sup>3</sup> Material success, psychical powers, spiritual attainment.

<sup>4</sup> Spouse of Shiva (Sharbha).

Thy waist is girdled with heads of demons,  
As it were with a garland.  
Thus art Thou beautiful, O formidable One.<sup>1</sup>

## 4

O Devī Tārā, attained with difficulty,  
I take refuge with Thee.  
Thou art beautiful with form both amorous and charming.<sup>2</sup>  
Thou art *Vindu* and the half-moon,<sup>3</sup>  
Whose substance is *Hrīṅ* and *Phat*.<sup>4</sup>  
Thou art *mantra*<sup>5</sup> and the shelter of all.  
Thy forms are threefold—  
Gross, subtle, and Supreme.  
Thou art beyond the reach of Veda.<sup>6</sup>

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<sup>1</sup> Her *dhyāna* is given as follows: The Devī is in the midst of four blazing funeral pyres; Her feet as described in verse 1; formidable, with garland of severed heads; short of stature; big-bellied; tiger skin round the waist; youthful; four-armed; protruding tongue; giving *vara*; holding the articles mentioned in verse 1 (the skull and lotus in left hands); a *rishi* Akshobhya in the form of a serpent on her head; her body lustrous as that of the moonbeams; formidable teeth; smiling face; three eyes blazing like the morning sun.

<sup>2</sup> *Māyānanga vikārarūpalalane*.

<sup>3</sup> *Ardhachandrātṁike* — that is, the crescent sign below the vindu in *chandra-vindu*. She is both Vindu and Nāda (see Introduction). It is also said that there are eight *varṇa* above the *vindu* of *Hrīṅ*, commencing with *ardhachandra*, and ending with *unmanī*, of which the third is *Nāda*. Here, as the Mahāsvachchanda Tantra states, the Devī should be contemplated.

<sup>4</sup> Two *tantrik vīja mantras*: as to *Hūṅ* (see p 50, note 1, ante). *Phat* is the *astra* or weapon *mantra* (see note 1, p. 50, ante).

<sup>5</sup> *Mantrātṁike* (see p. 1, ante).

<sup>6</sup> *Vedanāṅgnahigocharā*, as to her three forms (*vide ante*).



5

By the service of Thy lotus feet,  
 Men of good deed attain *sāyujya*<sup>1</sup> liberation.  
 O Parameshvarī, Thou art the Spouse of Him<sup>2</sup>  
 Who is Brahmā, Vishnu, and the three-eyed One.  
 O Mother ! he who neglects to serve Thy lotus feet,  
 But serves instead the Devas, Indra, and others,  
 Who are themselves plunged in the ocean of *sangsāra*,<sup>3</sup>  
 Is indeed and most truly ignorant.

6

O Mother ! those Devas who receive on their crowns  
 The pollen which comes from Thy lotus-like feet,<sup>4</sup>  
 Are able to keep their promise of conquest,  
 And to gain victory over their enemies in battle —  
 Such, without a doubt, are sheltered in Thy lap.

---

<sup>1</sup> Literally, "becoming one with the Deity." Identification of the self and the Deity with attributes; one of the four forms of qualified liberation — *Sālokya*, *Sārūpya*, *Sāmīpya*, *Sāyujya*. Those who know the Brahman and such worship to be imperfect reject them, and attain the unconditioned bliss (*kaivalya*) which transcends all other states. But these others must be passed before the end is reached, which the Shaktirahasya summarizes by a short verse: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self attains *kaivalya*."

<sup>2</sup> That is Parameshvara, in whom the threefold energies which manifest in the *trimurti* are contained *tasyastri parameshvari trinayanabrahmādi samnyātmanah*.

<sup>3</sup> The Deva, in this like man, is a *sangsārīn* or inhabitant of the *sangsāra*, which comprises earth, the *antariksha*, and heaven (*svarga*), the abode of the Deva. The latter has wife and children, is engaged in conflict with demons, and so forth. When the merit which gains the Deva heaven is exhausted, he descends to earth again.

<sup>4</sup> That is, the Deva bow their heads at the feet of the Devī, receiving on their heads the dust of Her feet.

But their enemies who send forth the defiant challenge,  
 "I am a Deva, and none is equal to me in the whole  
 world,"

Perish and meet such death as befits them.

## 7

Bhuta, Preta, Pishācha, Rākshasa,  
 Daitya, foremost of Dānava, Yaksha, Lords of Naga,<sup>1</sup>  
 Wrathful Dākini,<sup>2</sup> great birds,<sup>3</sup> tigers, and other dreadful  
 creatures

Forthwith take flight at but the remembrance of Thy name,  
 And are powerless to do aught of evil.

## 8

Who serves Thy lotus feet, to him *siddhi*<sup>4</sup> is given.  
 He surpasses the Lord of speech,<sup>5</sup>  
 And obtains the beauty of Kāma.<sup>6</sup>  
 He can charm and paralyze<sup>7</sup> multitudes of elephants upon  
 the field of battle,  
 And has power to stay the flow of water.<sup>8</sup>  
 The Siddha<sup>9</sup> and prosperity are under his control.

---

<sup>1</sup> Various spirits and inferior divinities of more or less evil and malignant character.

<sup>2</sup> A form of Shakti attendant on the Devī in Her terrible forms.

<sup>3</sup> *Khachara* (vultures, eagles, etc.).

<sup>4</sup> *Vide ante*, p. 51, note 3.

<sup>5</sup> *Vrihaspati*.

<sup>6</sup> Deva of Love.

<sup>7</sup> He has the powers of *mohanam* and *stambhanam*, the latter being one of the *Tāntrika Shatkarmma*.

<sup>8</sup> A particular form of *Stambhanam* called *jalastambha*.

<sup>9</sup> Devayoni of that name inhabiting the *antariksha*.



PHALASHLOKA.<sup>1</sup>

Whoever, being pure and self-controlled,  
 Reads this eight-versed hymn to Tārā,  
 At morn, at noon, at evening,  
 To him is given  
 The power to write beautifully in prose or verse,<sup>2</sup>  
 Knowledge in all *Shāstra*,  
 Imperishable fortune,  
 The enjoyment of whatsoever he may desire,  
 Fame, beauty, and wealth,  
 The love of all men,  
 And at the end liberation.

---

<sup>1</sup> Fruit or result of the stotra.

<sup>2</sup> *Labhate devyāṅg kavivāṅg.*

# MAHISHAMARDINĪ<sup>1</sup>

(MAHISHAMARDINĪSTOTRA)

FROM THE TANTRASĀRA<sup>2</sup>

1

O CHANDĪ!<sup>3</sup> wander in my heart,  
By whom the act of formidable Asura<sup>4</sup> was shattered.  
Destroy the calamities which deeply pierce me,  
Arising from the mass of malice and fears (which assail me),  
So that, free from danger,  
And protected by the lotus cluster of Thy feet,  
My swan-like<sup>5</sup> mind may swim and rejoice in the ocean of  
bliss.

---

<sup>1</sup> A title of Durgā, Shakti of Shiva as the powerful victrix of demons. She is Mahishamardinī, as the slayer of Mahisha. The Daitya Sumbha attacked Her in the form of a buffalo (*Mahisha* ; see Chandi).

<sup>2</sup> P. 574.

<sup>3</sup> A form of the Devī assumed for the destruction of the Daitya Chanda, and who assisted in the destruction of the demon Raktavīja (see Markāndeya Purāna).

<sup>4</sup> Mahisha.

<sup>5</sup> *Manohangsa*, the *hangsa*, is variously described as a swan, goose, and flamingo.



## 2

What fear of his enemies has he who worships Thee?  
 The Devas who worship Thy feet stamping on beast and  
 noose,<sup>1</sup>  
 Having abandoned the form of Nrisingha,<sup>2</sup>  
 Whose towering mane reached the summit of Mount  
 Sumeru,  
 And whose fingers are outstretched to tear (the breast of)  
 Hiranyakasipu,<sup>3</sup>  
 Now worship the lion,<sup>4</sup> the enemy of the elephant.<sup>5</sup>

## 3

O Chandī! when the syllables, the letters of which speak of  
 Thee,  
 Reach the ear, then Brahmā and other Devas  
 Sing the truth, touching Purusha and Prakriti.<sup>6</sup>

---

<sup>1</sup> The Devī is standing on Her lion (*v. post*) with the noose (*pāsha*) beneath Her feet.

<sup>2</sup> The Man-lion incarnation (*Avatāra*) of Vishnu, in which He destroyed the Daitya Hiranyakasipu, father of His devotee Prahlāda.

<sup>3</sup> See last note. The *avatāra* is generally represented with the King of the Daityas across his knees, tearing asunder with his hands and claws the latter's belly.

<sup>4</sup> Which accompanies the Devī as Durgā. After the destruction of Hiranyakasipu, Vishnu's wrath was not appeased. The world trembled, fearing what he might do. The Devas asked the help of Shiva, who assumed the Sharabha form—that of a lion with wings and eight feet—who caught up Vishnu into the air and held him there until he had become powerless. The lion then went to the feet of Durgā, whom he accompanies.

<sup>5</sup> *Gaja*, the elephant form subsequently assumed by the Asura, Mahisha.

<sup>6</sup> Shiva and Shakti, the "Male" and "Female" elements, from whose union springs the universe (see Arthur Avalon's "Introduction to Tantra Shastra" and "Principles of Tantra.")

O Devī! be to-day gracious to me,  
 Devoted as I am to the kissing of Thy beautiful lotus feet,  
 The one and only glittering abode of the essence of the  
 nectar of all Devatās.

4

If, because of my following your way of Kula,<sup>1</sup>  
 I suffer reproach better is it that I shall thus be without  
 fame.

Let me not have that which comes of the worship of  
 Keshava<sup>2</sup> and Kaushika;<sup>3</sup>

Rather, O Mother! let my heart rest in meditation on Thy  
 lotus feet,

Worshipped by Brahmā, Hari, the enemy of Smara<sup>4</sup> and  
 the enemy of the Daityas.<sup>5</sup>

5

O Mother! if I be engaged in the rightful<sup>6</sup> contemplation of  
 Thy lotus feet,

What matters it if I know not<sup>7</sup> other sacred places?<sup>8</sup>

---

<sup>1</sup> That is, *Kulāchāra*, one, and the highest, of the divisions of Tantrik worshippers often misunderstood, and therefore subject of reproach; and which is contrasted in the next line but one with the more popular and conventional worshipper of Keshava and Kaushika.

<sup>2</sup> Vishnu.

<sup>3</sup> An epithet both of Shiva and Indra, probably here the former.

<sup>4</sup> Smara, the God of Love; Shiva, whom he slew, is his "enemy."

<sup>5</sup> *Daityāri*; usually an epithet of Shri Krishna, but as Hari was already been mentioned, possibly the reference may be to Indra.

<sup>6</sup> *i e.*, orderly, according to the direction and sequence of the dhyāna or stotra.

<sup>7</sup> Literally, "If I be deprived of."

<sup>8</sup> *Siddhāspada*, where the perfect (*siddha*) are, or where *Siddhi* (power and perfection) may be gained.



May Thy lotus feet be ever present to my mind—  
 Thy feet which are the wealth of our wounds!<sup>1</sup>  
 O propitious Mother! do Thou forgive me.

6

Verily and without doubt, even the Lord of Bhutas<sup>2</sup> would  
 have perished,<sup>3</sup>  
 Maddened as He was with the joy of the embrace of (Thee  
 who art) His own self,<sup>4</sup>  
 Had He not enjoyed the lotus fragrance of Thy feet,  
 Full of honey from which drop liquid sandal,  
 And the nectar, there haply fallen from the moon.<sup>5</sup>

7

O Mother! let the stream of heavy showers of holy devo-  
 tion towards Thee

<sup>1</sup> That is, they are the healers of our pain.

<sup>2</sup> Shiva Bhuteshvara or Bhutanātha. *Bhuta*, which in a general sense means "beings," specifically refers to the spirits and ghosts by whom Shiva is surrounded and of whom He is Master.

<sup>3</sup> It is by the Devī's aid that Shiva is Parameshvara, for without Shakti He is nothing, and without Her life-giving energy and support cannot exist. As the Kubjikā Tantra says: "Without their Shaktis the husbands are but *preta*" (inert corpses). So also the Jñānārnava: "O beloved, pure Sadāshiva without Shakti is without motion like a corpse, for without Shakti He can do nothing."

<sup>4</sup> *Svātmānam parirabhya*. Literally, having embraced Himself. The Devī is, however, in a dualistic sense, His sacred half, and in reality one with Him and His own self (see Mahānirvāna Tantra, chap. i.).

<sup>5</sup> *Daivādvichyuta chandra chandanarasiprāgalbhya garbashravat*—"Haply" in the poetical sense, as the nectar should be in the moon, but it happens to be dropping from the sacred feet of the Devī. Moreover, the Parangvindu, which is Shivashakti, is in the crescent of Nirvānakalā, which is by Amākalā the sixteenth digit of the mooncircle (*Chandramandala*), whence flows the nectar, which, as Ichchhā, is the eternal precursor of creation (see Commentary, verse 49, of the Shatchakranirūpana in "The Serpent Power").

Be ever shed upon me,  
 Struggling and drowning, alas! as I am in the endless  
     ocean of illusion,<sup>1</sup>  
 Without taste of the springing water of the Bliss of  
     Brahman,<sup>2</sup>  
 Which dispels the weight of mental afflictions from  
     numbers of Devas.

## 8

May (Thy) glory,<sup>3</sup> dark as collyrium cloud,  
 Be ever in my heart.  
 From its glittering lustre were born the three Devatās,  
 Who create, maintain, and destroy the world,  
 Whose substance is pure intelligence and bliss,<sup>4</sup>  
 Dispelling the darkness which overspreads the heart  
 By the (glory of the unnumbered) millions of their rays!

## 9

May<sup>5</sup> Devī Mahishamardini, who hath power to destroy  
 The proud enemies of the Devas,  
 And is the slayer of many another demon,  
 Ever conquer!  
 She it was who, having severed the head of the Asura  
     Mahisha,  
 Seized upon him who assumed the form of a buffalo by  
     his magic art

---

<sup>1</sup> *Viddhā*, not as the original has it, *Siddha*.

<sup>2</sup> *Brahmānandasarābhisheka* in the original should be *Brahmanandārāsābhi-  
 sheka*.

<sup>3</sup> *Mahas*, not *mahang*, as in the text.

<sup>4</sup> *Nirmalachidānandatrayangdaivatam*.

<sup>5</sup> Verses 9 to 12 are a free rendering of a text which in parts is so corrupt as  
 to be untranslatable with accuracy.



Upon the field of battle,  
 Now bellowing, now running, now lowering his head down-  
 ward,  
 Falling upon the battlefield, and then vanishing from it  
 for a while.

## 10

She kills the Asuras upon the battlefield.  
 Terrible it was, with the dancing of the weapons and  
 streamers<sup>1</sup> of the enemy.  
 With a cloud of thrown discus and other missiles.  
 There the copper-coloured weapon<sup>2</sup> dashed and flashed  
 from the enemy's arrows—  
 Enemies so stout, strong, and tall, proud of wealth and  
 power,  
 The field of battle thus seemed to have been swept by a  
 tempest,  
 Most hideous it was, thickly spread with limbs and dead  
 bodies of Asuras,  
 In whose blood and flesh birds slaked their thirst and  
 appeased their hunger.

## 11

Let the Sādhaka meditate upon Devī Mahishamardini.  
 Rushing now here, now there on the field of battle for the  
 slaughter of the enemies,  
 Attended by eight companion Mātrikas,<sup>3</sup>  
 Ear-ringed with eight-petalled lotuses,  
 Within each petal of which are writ the eight syllables  
*Mahishamarddinyai namah.*<sup>4</sup>

---

<sup>1</sup> Chowrie.

<sup>2</sup> That is, fire.

<sup>3</sup> The Devīs so called.

<sup>4</sup> Salutation to the Devī slayer of Mahisha.

Formidable was that field with the tossing of the huge  
 curved horns of Mahisha,  
 Deeply black, maddened, wandering to and fro, horribly  
 roaring  
 Whose instant death was desired of the Devas.

## 12

Let the Sādhaka meditate  
 Upon the auspicious black *Bhagavati*<sup>1</sup> Mahishamarddini,  
 Holding in Her hands discus, lance, axe, shield, arrow, bow,  
 and trident,  
 Making the gesture<sup>2</sup> which dispels fear;  
 Her long, matted hair is like a bank of cloud,  
 Covering Her face most formidable,  
 Loudly screaming, now with peals of terrible laughter,  
 And then with Her threats greatly frightening the Daitya  
 heroes.

## 13

O Devī! such as in this manner  
 Meditate upon Thy faultless form,  
 Worshipped by Indra and other Devas,  
 To them it is given to attack the cities of their enemies,  
 And, conquering their enemies, to gain a kingdom;  
 They, too, acquire nectar of the knowledge of poesy,  
 And power to arrest, banish and slay.<sup>3</sup>

---

<sup>1</sup> For She has all powers.

<sup>2</sup> The *abhaya mudrā* (see p. 33, note 7).

<sup>3</sup> *Stambhanam*, *uchchhotanam*, and *nīranam*, three of the Tāntrik *Shat-karmma*.



14

O Mother! salutation to Thee!  
May Thou conquer!  
Whosoever, meditating upon Thy lotus feet,  
Utters this Thy hymn,  
In the palms of the hands of all such  
Are forthwith wealth, fulfilment of desire, and liberation.

# ANNAPŪRNA<sup>1</sup>

(ANNAPŪRNĀSTOTRA)

FROM THE TANTRASĀRA<sup>2</sup>

1

SALUTATION to thee, O Devī !  
Dispenser of blessings, beloved of Shangkara,<sup>3</sup>  
Dear to devotees,  
Annapūrnā.

2

Thou hast assumed form by *māyā*<sup>4</sup>  
Beloved of Shangkara.  
Salutation to Maheshvarī,<sup>5</sup>  
O Annapūrnā ! obeisance to Thee.<sup>6</sup>

---

<sup>1</sup> A name of the Devī as She who bestows food, whose sincere devotee will never want rice. In one hand She holds a rice-bowl, and in another a spoon for stirring the boiled rice.

<sup>2</sup> P. 570.

<sup>3</sup> Shiva.

<sup>4</sup> All forms of the Devī, as also the forms of all *Devatā*, whether in the strict sense *avatāra* or not, are mayik ; but to the worshipper none the less real.

<sup>5</sup> Feminine of Maheshvara, a title of Shiva as great Lord and Ruler of the worlds.

<sup>6</sup> *Annapūrṇe namostute*—the refrain.



## 3

O Mahāmāyā!<sup>1</sup> beloved Spouse<sup>2</sup> of Hara,<sup>3</sup>  
 Giver of the fruit of desire,  
 Queen of *Suras*.<sup>4</sup>  
 O Annapūrnā! obeisance to Thee.

## 4

O Mahādevī! with the lustre of a thousand rising suns,  
 Three eyed,  
 Crested with the crescent moon.<sup>5</sup>  
 O Annapūrnā! obeisance to Thee.

## 5

O Devī! clad in fine garment,  
 Ever giving rice,<sup>6</sup> Sinless One,  
 Who delights in the dance of Shiva.  
 O Annapūrnā! obeisance to Thee.

## 6

O Devī! fulfiller of the desires of devotees,<sup>7</sup>  
 Destructress of worldly pain,  
 Bending under the weight of Thy breasts.<sup>8</sup>  
 O Annapūrnā! obeisance to Thee.

---

<sup>1</sup> The Devī as She who yields and is yet Herself unaffected by *māyā*.

<sup>2</sup> *Dharmaputī*—that is, a wife married with religious rites. There are other forms of marriage.

<sup>3</sup> Shiva.

<sup>4</sup> *Devas*.

<sup>5</sup> As is Shiva.

<sup>6</sup> *Annadāmaratā*, or food generally.

<sup>7</sup> *Sādhakas*, those who practise *sādhana* (see "Introduction Tantra Shastra")

<sup>8</sup> *Kuchabhārānate* (see Introduction).

## 7

Thou residest in the centre of the six-petalled lotus,<sup>1</sup>  
 And art in the form of the six-fold *shakti*,<sup>2</sup>  
 Thou art Brahmanī and all others,<sup>3</sup>  
 O Annapūrnā! obeisance to Thee.

## 8

O Devī! adorned with the crescent moon,  
 All empires<sup>4</sup> are Thy gift,  
 Giver of delight to Sarvva,<sup>5</sup>  
 O Annapūrnā! obeisance to Thee.

## 9

Thy lotus feet are worshipped by Indra and other *Devas*;  
 Thou assumest the form of Rudra and other *Devas*,  
 Giver of wealth.  
 O Annapūrnā! obeisance to Thee.

---

<sup>1</sup> That is, the *svādhishthāna padma*.

<sup>2</sup> *Sharangayuvātīmāye*, which equals *sharangashaktisvarupe*. The sixfold *shaktis* are: *Hridayāṅga shakti*, *shirongga shakti*, *shikhāṅga shakti*, *netrāṅga shakti*, *avachāṅga shakti*, and *astrāṅga shakti* which refer to the *Tāntrika nyāsa*, done on the heart, head, crownlock, eyes, the body, and the concluding gesture with the palms of the hands, accompanied by the *astra vīja* or "phat."

<sup>3</sup> That is, *Indrāni*, *Kaumāri*, and other *Mātrikas*. <sup>4</sup> *Sāmrājya*.

<sup>5</sup> *Sarvvānandakare*. *Sarvva* is one of the eight forms (*ashtamūrti*) of Shiva; or it may literally mean "giver of delight to all."



10

Whoever<sup>1</sup> at time of worship  
Devoutly reads this hymn,  
In his house Lakshmi<sup>2</sup> ever abides;  
True is this and without doubt.

11

Whoever having recited<sup>3</sup> the *mantra* daily,  
Reads this hymn at dawn of day,  
Obtains wealth of rice  
And prosperity.

12

Not to all and any should this hymn be revealed,  
For be it made known to one who is unworthy,  
Then ills fall upon him,  
Therefore should it be carefully concealed.

---

<sup>1</sup> This is the *phala* (fruit or result) portion of the *stotra*. All devotional works contain a *phala* chapter or verse, which states the result or reward (*phala*) to be obtained by their perusal, recitation, or hearing. If any worshipper invokes Devī by any particular name, such as Annadā, he obtains the corresponding fruit. So the Suta Sanghitā (iv. 33, 29, 30) says: "All names are attributed by His own *māyā* to Brahman, yet some apply specially by the wish of Shiva Himself. O sages! by the repetition of such names one becomes the Supreme Lord Himself and before His lotus face Sadāshiva dances with His Spouse" (see Bhāṣkararāya Commentary, Introduction to second Chapter of the Lalitāsahasranāma).

<sup>2</sup> Devī of prosperity and wealth.

<sup>3</sup> Literally, "made *japa* of"

# SARASVATĪ<sup>1</sup>

(SARASVATĪSTOTRA)

FROM THE TANTRASĀRA<sup>2</sup>

1

HRĪNG, HRĪNG<sup>3</sup> is Thy most pleasing *vīja*,<sup>4</sup>  
O Thou whose moon-like<sup>5</sup> beauty is heightened  
By the lotuses (which surround Thee).<sup>6</sup>  
O auspicious and favourable Devī!

<sup>1</sup> Devī of speech, eloquence, knowledge, and learning, and Shakti of Brahmā; but formerly, according to the Purāṇic account, the Spouse of Vishnu, represented as a fair woman with either four or two arms, and often as seated on a lotus holding a *vīṇā*. The Bhāradvaja Smr. says: "Sarasvatī is She who ever resides in the tongue of all beings and who causes speech." According to the Vasishtha Rāmā, cited in the Lalitā, verse 137, She is called Sarasvatī as the possessor (*vati*) of the *varas* (flow of nectar from the *brahmarandhra*). The Brahma Purāṇa says the Devī created Sarasvatī from Her tongue, and from Her shoulders the science of love.

<sup>2</sup> P. 579.

<sup>3</sup> The *vīja*, or "seed" mantra of the Devī, whose other *vīja* is the *vāgbhava vīja* or "*aiṅg*."

<sup>4</sup> See last note.

<sup>5</sup> The colour of Sarasvatī is white. Thus She is elsewhere represented as "white, holding the *vīṇā*" (*Svetavīṇādhārā*), "adorned with white flowers" (*svetābhāranabhushitā*), "holding a white rosary" (*svetākshasutrahastācha*), "besmeared with white sandal paste" (*svetachandanacharchitā*), "clad in white raiment" (*svetāmbharadhārā*), and the like. Here Her whiteness is compared to the moon.

<sup>6</sup> She is seated on and represented as surrounded by lotuses.



Forest fire<sup>1</sup> of the forest of evil thought,  
 Whose lotus feet are worshipped by the universe.  
 O lotus seated upon a lotus,  
 Joy dost thou cause to those who salute Thee,  
 Destroyer of Ignorance,  
 Spouse of Hari,<sup>2</sup>  
 Substance of the world.<sup>3</sup>

2

AING, AING<sup>4</sup> is Thy favourite *mantra*,  
 Thou who art both form and formlessness,<sup>5</sup>  
 Who art the wealth of the lotus face of the lotus-born,<sup>6</sup>  
 Embodiment of all *gunas*,<sup>7</sup> yet devoid of attributes,<sup>8</sup>  
 Changeless, and neither gross nor subtle.<sup>9</sup>

---

<sup>1</sup> *Dāvāgni*. She destroys such thoughts.

<sup>2</sup> Vishnu (see p. 68, note 1, *ante*.).

<sup>3</sup> *Sangsārasāre*. The *sangsāra* is the illusory world of birth and rebirth, which is said to be *asara* (unreal, unsubstantial, fleeting). The reality behind this phenomenal illusion is the Devī, who plays, and whose play is world-play.

<sup>4</sup> The *vāṅbhavavīja vante* (note 3, and see p. 68)

<sup>5</sup> *Rupārupaprakāśhe*.

<sup>6</sup> Brahmā, whose Spouse She is.

<sup>7</sup> The "qualities," or conditions, which are the substance of *Prakṛiti* or *sattva*, *rajas*, and *tamas*.

<sup>8</sup> She is *nirguṇā*, for She and the *Parabrahman* are in Their essence one.

<sup>9</sup> The forms of the Devī are threefold: *parā* (supreme), *sukṣhmā* (subtle), which consists of *mantra* and *sthūlā* (gross or physical), with hands and feet. But She is neither of these in the sense that the only true form (*svarūpa*) is above and beyond them both.

None know Thy nature, nor is Thy inner reality known.<sup>1</sup>  
 Thou art the whole universe;  
 And Thou it is who existeth within it.  
 Thou art saluted by the foremost of Devas.  
 Without part Thou existeth in Thy fulness every-  
 where.<sup>2</sup>  
 Ever<sup>3</sup> pure art Thou.

## 3

Greatly art Thou pleased with the recitation<sup>4</sup> of the *mantra*  
*HRĪṄG*.<sup>5</sup>  
 Thy crown is white as snow.<sup>6</sup>  
 Thy hands play with the *vīṇā*.<sup>7</sup>  
 O Mother! Mother! salutation to Thee.  
 Burn, burn my sloth and grant me great intelligence.<sup>8</sup>  
 Thou art Knowledge itself.  
 The *Vedānta* ever sings of Thee.  
*Śruti*<sup>9</sup> speaks of Thee.

<sup>1</sup> *Nāpivijñātataṭṭve*; another reading being *nāpivijñānatattve*. The reference is to Her supreme (*para*) form, of which the Vishnu Yāmala says "none know" (*Mātaṣṭvātparamam rūpam tannajānāti kashchana* (see chap. iii. of the *Shāktā-nandataranginī*).

<sup>2</sup> She as the Brahman is *akhanda* "everywhere" and yet in the limited sense "nowhere," in the sense that She is at some particular place and not elsewhere, or partly here and partly there.

<sup>3</sup> In past, present, and future.

<sup>4</sup> *Japa*, which includes that which would not be understood as recitation in the English sense—viz., *manasa* or mental, and the inaudible *japa*.

<sup>5</sup> *Vide ante*, p. 68.

<sup>6</sup> Her colour is white (*vide ante*, p. 68, note 5, and last line but one of this verse).

<sup>7</sup> A stringed musical instrument.

<sup>8</sup> *Dehibuddhingiṣṭhastām*; the great prayer to Her.

<sup>9</sup> Revelation; generally applied to the Vedas in which Sarasvatī is spoken of (see Muir, O.S.T., verse 339). She is also called Mother of Vedas.



O giver of liberation ! O way to liberation !  
 Whose power is beyond all understanding.  
 O giver of happiness,<sup>1</sup> adorned with a white necklace,<sup>2</sup>  
 Grant to me Thy favours.

4

Thou art intelligence, intelligence, intelligence,<sup>3</sup>  
 Thy names are memory, resolution, mind, and hymn of  
 praise.<sup>4</sup>

Eternal and fleeting,<sup>5</sup>  
 Great cause, saluted by *Munis*,<sup>6</sup>  
 New and old ;<sup>7</sup> sacred current of virtue,<sup>8</sup>  
 Saluted by Hari and Hara.<sup>9</sup>  
 Ever pure, beauteous of colour,  
 The subtlest element<sup>10</sup> of things—  
 Yea, even the very half thereof.<sup>11</sup>  
 Thou art the giver of intelligence, intelligence, intelligence.  
 Who art the giver of joy to Mādhava.<sup>12</sup>

---

<sup>1</sup> *Sārādā*.

<sup>2</sup> See note 5, p. 68, *ante*.

<sup>3</sup> *Dhā*.

<sup>4</sup> *Dhāranā*, *dhṛiti* (or constancy), *mati*. She is the "hymn of praise," for it is composed of words, and She is the Devī thereof, and word and speech itself.

<sup>5</sup> She eternally exists as the reality behind all appearance, and is in the cause of the fleeting appearance itself.

<sup>6</sup> Sages.

<sup>7</sup> See note 5, *ante*. She ever appears in new forms, and yet Herself in Her aspect as *Atmā*, persists as the one and same.

<sup>8</sup> *Punya*.

<sup>9</sup> Vishnu and Shiva.

<sup>10</sup> *Mātra*—the atomic part of things.

<sup>11</sup> *Mātrārdhatattve*. She is so very subtle : or alternatively the *Mātrārdha* below the *Sahasrāra*.

<sup>12</sup> The husband of Mā or Lakshmi—that is, Vishnu, whose Spouse She was (*vide ante*, p. 68, note 1). She as Prakṛiti gives joy to the *paramātmā*, who is the enjoyer (*bhoktā*).

## 5

In the form of *HRĪṆG*, *KSHĪṆG*, *DHĪṆG*, *HRĪṆG*.<sup>1</sup>  
 Thou holdest a book,  
 Thou art joyful, of smiling face, and of good fortune.  
 Innocence, current of charm,<sup>2</sup>  
 With all powers of arrest.<sup>3</sup>  
 Burn, burn my sin,  
 And dispel the darkness of my evil thoughts.  
 O praiseworthy of all!  
 Thou art *Gīh*, *Gauh*, *Vāk*, and *Bhārati*.<sup>4</sup>  
 It is Thou who grantest success to the tongue of the  
 greatest of poets,  
 As also in the attainment of all (forms of) knowledge.<sup>5</sup>

## 6

I pray to Thee, I pray to Thee, I bow to Thee;  
 Come to my tongue and never leave me.  
 May my intelligence<sup>6</sup> never go astray,  
 May my sins be taken away,  
 May I be free from sorrow.

---

<sup>1</sup> The mantra, as currently recited, is *Oṅ Oṅ Kshīṅg*, *Kshīṅg svarupe*.  
 “*Kshīṅg*,” for She is the destructress of sin.

<sup>2</sup> *Mohemugdhappravāhe*. *Mugdhā* is generally used in connection with *nāyikā*—that is, a simple, artless innocent maiden, as yet unacquainted with love. The general and correct reading is *mugdhemohappravāhe*.

<sup>3</sup> *Stambhanam*; one of the six “magical” powers known as the *shatkarma*, whereby a person may be paralyzed in action or speech. So a disputant might seek the power of *stambhanam* to close the mouth of, or confuse his adversary.

<sup>4</sup> Various words which all mean “word” or “speech.”

<sup>5</sup> Literally, the giver of *siddhi* (success) in all knowledge of which She is the presiding Devī.

<sup>6</sup> Both *buddhi* and *manas*.



In time of peril may I never be bewildered.  
 May my mind work freely without impediment<sup>1</sup>  
 In *Shāstra* disputation and verse.

## 7

He who chastely<sup>2</sup> lives, observing silence<sup>3</sup> and religious  
 devotions,<sup>4</sup>  
 Abstaining from flesh and fish<sup>5</sup> on the thirteenth day of the  
 month,<sup>6</sup>  
 And bowed with devotion, early each morning  
 Praises Thee with the most excellent verse,  
 Will, skilful in speech, surpass even Vāchaspati.<sup>7</sup>  
 The uncleanness of his sins will be swept away.  
 Such an one gains the fruit of his desires,  
 The Devī protects him as though he were Her own child.  
 Poetry flows from his mouth,  
 Prosperity attends his house,  
 And every obstacle to success will disappear.

## 8

Whoever reads without interruption the whole of this hymn  
 Twenty-one times on the thirteenth day of the month,<sup>8</sup>

---

<sup>1</sup> *Prasaratu* ("flow freely").

<sup>2</sup> He who is *brahmachārin*. Here commences the *phala* portion of the *stotra* (see p. 67, note 1).

<sup>3</sup> *Maunin*.

<sup>4</sup> *Vratin*. The *vrata* are voluntary religious practices and devotions as distinguished from the obligatory daily ritual.

<sup>5</sup> *Nirāmishah*.

<sup>6</sup> The *trayodashi*; the *Sarasvatī vrata* day.

<sup>7</sup> Or Vrihaspati, the Lord of Speech.

<sup>8</sup> *Trayodashi* (*vide ante*).

Both on the dark and the light side of the month,<sup>1</sup>  
And meditates on Sarasvatī garmented in white,  
Adorned with white ornaments,  
Such an one attains in this world the fruit of his desires.  
This auspicious hymn has been made by Brahmā himself;  
Whoever daily reads it with care acquires immortality.<sup>2</sup>

---

<sup>1</sup> The month is divided into two halves (*paksha*), according as the moon is rising or waning.

<sup>2</sup> *Amritatvam*—that is, liberation (*mukti*).



# DURGA<sup>1</sup>

(DURGĀSHATANAMASTOTRA)<sup>2</sup>

FROM THE VISHVASĀRA TANTRA

1

SAITH Ishvara:<sup>3</sup>

I shall tell thee the hundred names of Durgā.

By the grace of this hymn the chaste<sup>4</sup> Durgā is satisfied.

Listen, then, thereto.

2-13

Ong.

Chaste one.<sup>5</sup>

---

<sup>1</sup> Manifestation of the Shakti of Shiva in warrior form as the Destructress of demonic beings, enemies to *Devas* and men. According to one account, She is so called as having slain the Asura Durga, son of Ruru (*Skanda Purāna*). Another account of the origin of Durgā is given in *Chandī* (*Mārkaṇḍeyapurāna*), where the combined *tejas*, like a mountain of fire of all the *Devas*, manifested as the *Devī* Durgā for the destruction of the *Asura* Mahisha.

<sup>2</sup> P. 573, *Tantrasāra* from the *Vishvasāra Tantra*.

<sup>3</sup> The Lord Shiva.

<sup>4</sup> *Satī*.

<sup>5</sup> *Satī*, or faithful. The name of the daughter of Daksha. *Brahma Pr.* says: "The faithful Spouse *Satī* became *Umā*, who ever dwells with Shiva."

Virtuous one.<sup>1</sup>

Beloved of Bhava.<sup>2</sup>

Spouse of Bhava.<sup>3</sup>

The Manifested Brahman.<sup>4</sup>

Liberatrix from the world of births and deaths.<sup>5</sup>

Destructress of distress.<sup>6</sup>

Victorious one.<sup>7</sup>

Primordial one.<sup>8</sup>

Three-eyed.<sup>9</sup>

Holder of the spear.<sup>10</sup>

Spouse of Him who holds the *pināka* Bow.<sup>11</sup>

Wonderful one.<sup>12</sup>

<sup>1</sup> *Sādhvī*, or chaste. She is of unequalled virtue as being attached to none but Her Lord (see *Lalitā*, verse 43, where *Bhāskara* cites the *Achārya* (*Saundaryalahari*), which says: "How many poets share the wife of *Brahmā*? Cannot everyone by means of wealth become the Lord of *Shrī* (*Vishnu*)? But, O virtuous one, first among faithful women, your breasts are untouched save by *Mahādeva*, not even by the paste of *Kuravaka*" (a kind of paste made of the leaves of the red amaranth used to redden the cheeks, breasts, palms, and soles of Hindu women). *Devī Bhāg. Pr.* also says: "Thou art praised as *Sādhvī* on account of Thy unequalled fidelity to Thy Lord."

<sup>2</sup> *Bhavapritā*. Bhava is Shiva.

<sup>3</sup> *Bhavānī*.

<sup>4</sup> *Aryyā*, which literally means noble, but which here means, as the commentator *Nilakantha* says in reference to the hymn to *Durgā* in the *Mahābhārata* (see *post*) *prapyabrahmasvarūpa*, the own form of the accessible Brahman as distinguished from the *Nirguna* Brahman beyond thought and speech. The very nature of the *Devī* is manifestation, and She is near to us in the world.

<sup>5</sup> *Bhavamochinī*—that is, from the *sangsāra* or phenomenal world.

<sup>6</sup> *Durgā*—that is, *Sa ya durgating harati*.

<sup>7</sup> *Jayā*

<sup>8</sup> *Ādyā*.

<sup>9</sup> *Trinetṛā*.

<sup>10</sup> *Shuladhārīnī*. The *shula* is a weapon of the *Devī*.

<sup>11</sup> *Pinākadhārīnī*—that is, Spouse of Shiva, who wields the *Pināka* bow broken by *Rāma*; hence he is called *Pinākin*.

<sup>12</sup> *Chitrā*.



Whose bell sounds fearfully.<sup>1</sup>  
 Of great austerities.<sup>2</sup>  
*Manas*.<sup>3</sup>  
*Buddhi*.<sup>4</sup>  
*Ahangkāra*.<sup>5</sup>  
 In the form of *chitta*.<sup>6</sup>  
 Funeral pyre.<sup>7</sup>  
 Knowledge.<sup>8</sup>  
 Whose substance is all *mantras*.<sup>9</sup>  
 Reality.<sup>10</sup>  
 Whose nature is the true bliss.<sup>11</sup>  
 Endless one.<sup>12</sup>  
 In whom are the three dispositions.<sup>13</sup>

<sup>1</sup> *Chandaghantā*, the first of the nine Durgās in the *Durgā Kavacha*.

<sup>2</sup> *Mahātāpāh*. For the Devī as Umā Aparnā did great austerities to gain Shiva as Her husband.

<sup>3</sup> See p. 80, note 8 *post*.

<sup>4</sup> *Ibid*.

<sup>5</sup> *Ibid*.

<sup>6</sup> *Chittarupā*. *Chitta* is mental substance.

<sup>7</sup> *Chitā*, which in Tantra has a twofold meaning (*smashānam dvividham Devī chitā yonimaiheshvari*) for, whereas on the first the body is burnt, so in the second is the fire which consumes passion (Niruttara Tantra, chap. i.).

<sup>8</sup> *Chitih* = *jñānā*.

<sup>9</sup> *Sarvamantramayī*.

<sup>10</sup> *Satyā*, that which persists through the threefold time—past, present, and future—of which the opposite is *asatyā*. That which is real and not fictitious (*yathārthasvarūpa*). The epithet *Satyā*, which occurs thrice in this *stotra*, has also, besides “real,” three other meanings: (1) Eternal, (2) the best (*uttamā*), and (3) *sthitishila*, whose nature it is to exist.

<sup>11</sup> *Satyānandasvarupinī*.

<sup>12</sup> *Anantā*.

<sup>13</sup> *Bhāvinī*. In the ordinary sense *bhāvinī*, as sentimental, emotional, is a term which, according to the Amarakosha, is commonly applied to women, as are the terms *pramadā* (pleasing), *kāntā* and *lalanā* (beautiful), and *nitambinī* (possessing beautiful *nitamba* or buttocks). But here the word refers to the *bhāvas*, *pashu*, *vira*, and *divya*, which are each manifestations of Her.

- Accessible by devotion.<sup>1</sup>  
 Auspicious.<sup>2</sup>  
 Pervading all things.<sup>3</sup>  
 Spouse of Shambu.<sup>4</sup>  
 Mother of *Devas*.<sup>5</sup>  
 Contemplation.<sup>6</sup>  
 Fond of gems.<sup>7</sup>  
 All knowledge.<sup>8</sup>  
 Daughter of Daksha.<sup>9</sup>  
 Destroyer of Daksha's sacrifice.<sup>10</sup>  
 Who eat not even a leaf during Thy austerities.<sup>11</sup>  
 Of various colour.<sup>12</sup>  
 Red.<sup>13</sup>  
 Having a red colour.<sup>14</sup>  
 Clad in silken garment.<sup>15</sup>  
 Pleased with sweet-sounding anklets.<sup>16</sup>  
 Of unbounded power.<sup>17</sup>

<sup>1</sup> *Bhāvagamyā*.

<sup>2</sup> *Bhāvā*.

<sup>3</sup> *Sadāgatih*.

<sup>4</sup> *Shāmbhavi*, Spouse of Shiva (Shambhu).

<sup>5</sup> *Devamātā*.

<sup>6</sup> *Chintā*.

<sup>7</sup> *Ratnapriyā*.

<sup>8</sup> *Sarvavidyā*; and so also the *Lalitā*, verse 137, speaks of Her as being all the *Shāstras* (*shāstramayī*). The *Brahma Pr.* says that from Her breath came the Vedas; from the tip of Her throat *Mimāṃsā*, etc.; from the bottom of Her throat the sixty-four sciences; from the rest of Her limbs all other Tantras; and from Her shoulders the science of love.

<sup>9</sup> *Dakshakanyā*. Daksha was one of the *Prajāpatis* and father-in-law of Shiva, who was married to his daughter *Satī*, a manifestation of the *Devī*.

<sup>10</sup> *Dakshayajnavināshinī*. Because on Her account Shiva, Her husband, destroyed the *dakshayajna*.

<sup>11</sup> *Aparnā* (see Hymn entitled "May the Devi Grant Me pardon", *post*).

<sup>12</sup> *Anekavarnā*.

<sup>13</sup> *Pātalā*: a reddish-pink, the colour of the *Bhairavīmurti*.

<sup>14</sup> *Pātalāvatī*.

<sup>15</sup> *Pattambara paridhānā*.

<sup>16</sup> *Kalamanjīraranjinī*.

<sup>17</sup> *Amṛyavikramā*.



Terrifying.<sup>1</sup>

Beautiful.<sup>2</sup>

House lady.<sup>3</sup>

Forest Durgā.<sup>4</sup>

Daughter of Matanga.<sup>5</sup>

Worshipped by the sage Matanga.<sup>6</sup>

Spouse of Brahmā.<sup>7</sup>

Great Ruler.<sup>8</sup>

Aindri<sup>9</sup>

Kaumārī<sup>10</sup>

Vaishnavī.<sup>11</sup>

Chāmundā.<sup>12</sup>

Varāhī.<sup>13</sup>

<sup>1</sup> *Krurā*. Literally, "cruel"—that is, to the demonic beings which She destroyed, though even not truly so, for as Chandī says, She destroyed them not only for the happiness of the world, but for their own happiness, so that being slain by Her hand they might go to heaven.

<sup>2</sup> *Sundarī*.

<sup>3</sup> *Purasundarī*.

<sup>4</sup> *Vanadurgā*: the Devī of the forests. The foresters, before entering the forests, offer *pūjā* to Vanadurgā as protectress against their dangers and terrors.

<sup>5</sup> *Mātangī*; that is, of the *Rishi* Matanga.

<sup>6</sup> *Matangamunipūjītā*.

<sup>7</sup> *Brāhmī*.

<sup>8</sup> *Maheshvarī* (feminine of Maheshvara), an appellation of Shiva.

<sup>9</sup> Spouse of Indra, one of the eight *Mātrikās*.

<sup>10</sup> Spouse of Kārtikeya or Skanda, the leader of the celestial hosts. The Devī is also Mother both of Kumāra and Gananātha (Ganesha), and is so called in the *Lalitā*, verse 94 (*Kumārāgananāthāmbā*), where it is said that the Devatā of egoism (*ahangkāra*) is Kumāra. The *Varāha* Pr. says: "Vishnu is the Purusha, or Shiva is so called, Avyaktā is Umā or Lakshmī, the lotus-eyed. From the interaction of these two arises *ahangkāra*. This *ahangkāra* is the *guha* (*skanda*), the leader of the army."

<sup>11</sup> The *vaishnavi shakti*.

<sup>12</sup> See Hymn entitled "May the Devi Grant Me Pardon", *post*.

<sup>13</sup> Shakti of Varāha, the boar incarnation, one of the eight *Mātrikas*.

Lakshmi.<sup>1</sup>

In the form of the Purusha.<sup>2</sup>

Pure one.<sup>3</sup>

Essence of all.<sup>4</sup>

Knowledge.<sup>5</sup>

Action.<sup>6</sup>

The Supreme One.<sup>7</sup>

Giver of *buddhi*.<sup>8</sup>

Who art all.<sup>9</sup>

Whose love is unbounded.<sup>10</sup>

Mounted on a bull.<sup>11</sup>

Destructress of Shumbha and Nishumbha.<sup>12</sup>

Slayer of the Asura Mahisha.<sup>13</sup>

<sup>1</sup> Devī of wealth, prosperity, and beauty.

<sup>2</sup> *Purushākṛitih*. Purusha is man, male, or person; the primeval man; the spirit of the universe, manifesting as Brahmā, Vishnu, Shiva, etc.; the passive spectator of the acts of Prakriti. But in their ground both are one. Therefore Devī is in such sense Purusha also. So Krishna, to screen his action from Rādhikā, manifested as Kālī.

<sup>3</sup> *Vimalā*.

<sup>4</sup> *Utkārshinī*.

<sup>5</sup> *Jñānā*, for the Devī is *jñānā*, *kriyā*, and *ichchhā shakti*.

<sup>6</sup> *Kriyā*.

<sup>7</sup> *Satyā* (see ante, p. 77, note 10).

<sup>8</sup> *Buddhidā*. *Buddhi* (intellect), the function of which is determination (*nishchayakārini*), is part of the fourfold *antahkarana*: constituted by *Buddhi* and *Manas* (aspects of mind), *Ahaṅkāra* (egoity) and *chintā* (contemplation).

<sup>9</sup> *Bahula-bhumā*.

<sup>10</sup> *Bahulapremā*.

<sup>11</sup> *Sarvavāhanavāhanā*. Literally, whose vehicle (*vāhana*) is the *vāhana* of Sarvva (Shiva), or a bull.

<sup>12</sup> *Nishumbhashumbhahanā*. These were two *Daityas*, or enemies of the Devas, slain by the Devī (see Chandī). The *Daityas* were sons of Diti and the Devas children of Aditi, hence they are called *Āditeya*.

<sup>13</sup> *Mahishāsura-mardinī* (vide *ibid.*).



Slayer of Madhu and Kaitava.<sup>1</sup>  
 Destructress of Chanda and Munda.<sup>2</sup>  
 And of all Asuras.<sup>3</sup>  
 And of all Dānavas.<sup>4</sup>  
 Whose substance is all *Shāstra*.<sup>5</sup>  
 Existence.<sup>6</sup>  
 Holder of all weapons.<sup>7</sup>  
 In whose hands are various weapons.<sup>8</sup>  
 Holder of many weapons.<sup>9</sup>  
 Virgin.<sup>10</sup>  
 Maiden.<sup>11</sup>  
*Kaishorī*.<sup>12</sup>  
 Youthful.<sup>13</sup>

<sup>1</sup> *Madhukaitavahantri*. Two *Daityas* (*ibid*).

<sup>2</sup> *Chandamundavināshini*: two generals of Shumbha and Nishumbha (*ibid.*)

<sup>3</sup> *Sarvāsūravinarsha*.

<sup>4</sup> *Sarvadānavaghātini*. The Dānavas were enemies of the Devas, children of Danu, a daughter of Daksha and Kāshyapa.

<sup>5</sup> *Sarvashāstramayī* (see p. 78, note 8).

<sup>6</sup> *Satyā* (see ante, p. 77, note 10).

<sup>7</sup> *Sarvāstradhārini*. *Astra* is a weapon which is thrown—a projectile; and *shastra*, in the next verse, is a weapon which is held.

<sup>8</sup> *Anekashāstrahastā* (see last note).

<sup>9</sup> *Anekāstrasyadhārini*.

<sup>10</sup> *Kumārī*.

<sup>11</sup> *Kanyā*.

<sup>12</sup> A girl up to fifteen years of age is so called (*Kaishoram āpanchadashāt*). It is said that up to sixteen years one is known as *bālā*. At thirty one is *Tarunī*, at fifty-five *praudhā*, and above that *vriddhā*. As the verse runs :

*Ashōdashād bhaved bālā,*

*Trinshatā tarunī matā,*

*Pancha panchāshatā praudhā,*

*Bhaved vriddhā tatah param.*

<sup>13</sup> *Yuvatī*.

Ascetic one.<sup>1</sup>

*Apraudhā*.<sup>2</sup>

*Praudhā*.<sup>3</sup>

Old mother.<sup>4</sup>

Giver of strength.<sup>5</sup>

14

For him who daily reads<sup>6</sup> these 108<sup>7</sup> names of Durgā  
There is nothing impossible in the three worlds.  
He obtains wealth, crops, sons, wife, horses, and elephants ;  
He accomplishes the *chaturvarga*,<sup>8</sup>  
And gains lasting liberation.

15

Having worshipped the Devī Kumārī,<sup>9</sup>  
And meditated upon Sureshvarī,<sup>10</sup>

---

<sup>1</sup> *Yati*: one who controls the passions is an ascetic. The Devī practised great austerities to gain Shiva as Her husband.

<sup>2</sup> That is, below fifty-five years old (see note 12, p. 81) an adult woman who is no longer bashful or timid in the presence of her lord.

<sup>3</sup> Over fifty-five years old (see note 12, p. 81).

<sup>4</sup> *Vriddhāmatā* (see note 12, p. 81).

<sup>5</sup> *Balapradā*. The litany in the *Tantrasāra* here ends at the 87th name short of the prescribed number of names.

<sup>6</sup> Here commences the *phala* portion (see p. 67, note 1).

<sup>7</sup> *Sic*; *vide ante*. Wherever 100 or 1,000 is mentioned (the former in the title of the present hymn) 108 or 1,008 is to be understood, for zero is an inauspicious number.

<sup>8</sup> *Dharma*, *artha*, *kāma*, and *moksha*—piety, wealth, desire, and liberation—(see "Introduction to Tantra Shastra").

<sup>9</sup> See "Hymn to Annapurnā" *post*.

<sup>10</sup> Mistress of Suras (Devas).



The devotee should worship,<sup>1</sup>  
 And then read with devotion the 108 names of Durgā.  
 O Devi! such an one gains the fruition<sup>2</sup> which *Devas* have;  
 Kings become his servants,  
 And he obtains a kingdom and all prosperity.

16

He who, versed in the *śāstric* injunctions  
 In accordance therewith, writes this *mantra*  
 With saffron mixed with cows' pigment,<sup>3</sup> red lac,<sup>4</sup> camphor,  
 and the three sweets,<sup>5</sup>  
 And then wears it, becomes himself Purāri.<sup>6</sup>

17

Whoever writes and then reads this hymn  
 On a Tuesday in *Amāvasya*,<sup>7</sup>  
 At night, when the moon is in *Shatabhishā*,<sup>8</sup>  
 Attains all wealth and prosperity.

---

<sup>1</sup> i.e., make *pūja*.

<sup>2</sup> *Siddhi* (p. 51, note 3, and "Introduction to Tantra Shastra").

<sup>3</sup> *Gorochanā*.

<sup>4</sup> *Alakta*.

<sup>5</sup> *Madhutraya*—that is, ghee, honey, and sugar.

<sup>6</sup> Shiva.

<sup>7</sup> The fifteenth day of the dark half of the lunar month; a very dark day on which *Shavāsana* and similar rites are also accomplished.

<sup>8</sup> There are twenty-seven lunar mansions, of which *Shatabhishā* is the twenty-fourth, containing a hundred stars.

# TRIPUTĀ<sup>1</sup>

(TRIPUTASTOTRAM)

FROM THE TANTRASĀRA<sup>2</sup>

1

I CONTEMPLATE the good Guru who is Light itself,<sup>3</sup>  
Sitting with his *Shakti*<sup>4</sup>  
In the lotus of the head,<sup>5</sup>  
Two-armed, gracious, very gracious,  
Whose moon-like face is full of grace,  
Making with his hands the gestures which grant boons and  
dispel fear.<sup>6</sup>

---

<sup>1</sup> Triputā and Tripurā are separate Devis, but the former is *antargatā* of Tripurā—that is, forms part, is included in, and a particular manifestation of Tripurā. In the same way the Devīs Ekajātā, Nīlasarasvatī, Ugratārā, Mahogrā, are each *antargatā* of Tārā.

<sup>2</sup> Tantrasāra, p. 571.

<sup>3</sup> *Prakāshasvarūpa*. *Prakāsha* is light and manifestation.

<sup>4</sup> Spouse.

<sup>5</sup> That is, the *Sahasrārāpadma*.

<sup>6</sup> That is, he is making the two *mudrās* called *vara* and *abhaya* respectively.



2

Such as recite<sup>1</sup> thy primordial golden *vīja*  
*SHRING*,<sup>2</sup>  
 Attain all prosperity and fortune.

3

O Mother!  
 He who contemplates Thy second *vīja*,  
 Adorned by numbers of Devas,  
 “*HRING*,”<sup>3</sup>  
 Gains all prosperity.

<sup>1</sup> Literally, “make *japa*”

<sup>2</sup> As is frequently the case in Tāntrik works, the *mantra* is not given in the text, but must be spelt out. Thus the Sanskrit is *vakamvahnisanangsthang trimurtyā prajushtang shashāṅka*—that is, “*vakam* with *vahni* attended by *trimurti*, combined with *shashāṅka*.” *Vakam* = “sh” (*tālavya*). *Vahni* is the “fire.” = “r,” *trimūrti* = the long vowel *ī*, and *shashāṅka*, the moon in “whose lap is the hare,” or “man in the moon” = “ng” (*anusvāra*). Sh+r+ī+ng = *shrīng*, the *Lakṣmī-vīja* (see the *Ādyakālistotra* of *Mahānirvāna Tantra*, p. 40, *ante*).

<sup>3</sup> Literally, *Nabhovahni* (not *vāyu*, as the text has it, for the *vāyu vīja* is *yang*); *nishram* (not *mitram* as *Prasanna Kumāra Shāstri*’s edition has it); *tatovāmanetram sudhā dhāmanimbam nīyojyaikāvaktrām*—that is, *nabhas* combined with *vahni*, and then *vāmanetra* and the receptacle of nectar (the moon) applicable in the case of *Ekavaktra*. *Nabhas* = “ha” or “bha” (here the former), *vahni* = “ra,” *vāmanetra* = long *ī*, and the moon is *anusvāra* (“ng”), H+r+ī+ng = *HRīng*, known as the *māyā vīja*. Then the *śloka* more clearly points to the *vīja* meant by saying it is that applicable to *Ekavaktra*. The latter is the *Bhairava* of *Bagalāmukhī*, whose *vīja* is also *Hring*.

## 4

The chiefs of men who meditate upon Thy *vīja*,  
 Lustrous as the sun,  
 “*KLING*,”<sup>1</sup>  
 Charm the three worlds,  
 And by recitation thereof become like unto Īshvara.

## 5

O beloved of the enemy of Smara!<sup>2</sup>  
 Those who contemplate Thy body<sup>3</sup> thrice<sup>4</sup> and recite these  
 three *vījas*<sup>5</sup>  
 Render their enemies speechless,  
 Lakshmī shines in their house,  
 And they become the God of Love<sup>6</sup> to women.

## 6

The presiding Devatā of Speech  
 Blesses their mouth with poetry and prose.  
 Harmful animals cause them no harm,

<sup>1</sup> Literally, *Virinching kshitisthang tatovāmanetram vidhung nādayuktam*—that is, *virinchi*, *kshiti* and *vāmanetra*, together with the moon combined with *nāda*. *Virinchi* = “ka”, *kshiti* = “La”, *vāmanetra* = long *ī*, the moon = “ng” (*anusvāra*). K + l + ī + ng = *Klīng*. The three elements of the mantra are given—viz., *Shrīng*, *HRīng*, *Klīng*—but the actual *vīja* of Tripūtā is *Shrīng*, *HRīng*, *Klīng*, *HRīng*, *Shrīng*, *Klīng*, *Klīng*, *Shrīng*, *HRīng*.

<sup>2</sup> The Deva of love (*Kāma*), of whom Shiva is described as the enemy, for he burnt him with the fire of his eye (see p. 37, note 7).

<sup>3</sup> *Anga*.

<sup>4</sup> Literally, make *japa*. “Thrice,” as follows *Shrīng*, *HRīng*, *Klīng*, *HRīng*, *Shrīng*, *Klīng*, *Klīng*, *Shrīng*, *HRīng*.”

<sup>5</sup> See last note.

<sup>6</sup> The beautiful youth *Kāma*. Cf. Verse 5 of *Karpurādistotra*.



Even the Suras<sup>1</sup> salute them.  
 Their feet are the head ornaments of kings,<sup>2</sup>  
 The *siddhis*<sup>3</sup> are in their hands,  
 Malignant stars relinquish them.

7

Let the *Sādhaka* meditate upon an eight-petalled lotus<sup>4</sup>  
 Set upon a throne studded with various gems,  
 Placed upon an altar  
 Standing on the floor of a jewelled house  
 Amidst a forest of *Pārijāta* trees.<sup>5</sup>

8

Let him then meditate upon two angles<sup>6</sup> in the lotus,  
 And the Devī Herself in the lotus as follows:  
 Her lustre is that of molten gold,  
 With earrings<sup>7</sup> on her ears,  
 Three-eyed, of beauteous throat,  
 Her face like the moon,  
 And bending from the weight of Her breasts.<sup>8</sup>

9

She holds in many arms, decked with diamonds and other  
 gems,

---

The Devas.

<sup>2</sup> That is, he sets his feet on the heads of kings.

<sup>3</sup> The great powers, *animā*, *laghimā*, etc. (see p. 16, note 6).

<sup>4</sup> The heart lotus (not *anāhata*) in which the *Ishtadavata* is worshipped.

<sup>5</sup> One of the celestial trees (see HYMN "Wave of Bliss", *post*).

<sup>6</sup> *Yoni*. There are five *yonis* or *shakti* angles in the *Shrīchakra*.

<sup>7</sup> *Kundala*.

<sup>8</sup> *Subakshojanamrām*.

Two lotuses, a noose,<sup>1</sup> bow, golden goad,<sup>2</sup> and flowery  
arrows.<sup>3</sup>

Her body is adorned with great jewels,  
Slender is She of waist<sup>4</sup> and beautifully girdled.<sup>5</sup>

10

Her lotus feet glitter with beautiful anklets,<sup>6</sup>  
Crowned, adorned, and gracious,  
Holding two white fly-whisks,<sup>7</sup> a mirror, jewel-case,<sup>8</sup> and a  
box filled with camphor.<sup>9</sup>

11

Creatrix of the three worlds,  
Destructress of the pain of the world,  
Destructress and ruler of the world,  
Ever full of Bliss,

---

<sup>1</sup> *Pāshakam*.

<sup>2</sup> *Angkusha*.

<sup>3</sup> *Pushpavānām* (see Comm. *Lalitā*, verse 2) According to the *Yoginīhridaya*, the noose is *Ichchā*; the goad, *jnāna*; and the bow and arrows the *kriyā shaktis* respectively.

<sup>4</sup> *Sumadhyām*.

<sup>5</sup> She wears a *chandrahāra*, so called because it has a moonlike ornament in its centre.

<sup>6</sup> *Tulākota*.

<sup>7</sup> *Chāmara* or chowrie, the bushy tail of the Chamara (the yak; *bos grunniens*), used as a fly-whisk or fan, an insignia of royalty, and also used as a streamer on the heads of horses.

<sup>8</sup> *Karanda—alangkāra pātra*.

<sup>9</sup> *Samudgam*, translated in the Bengali as a *pān*-box with camphor, which is put into *pān* (betel).



Half of the letter *Hā*;<sup>1</sup> of the nature of the threefold  
*Vindu*,<sup>2</sup>  
 The threefold *Shakti*,<sup>3</sup>  
 It is Her I worship.

12

The *Sādhaka* who, having thus for a long time contemplated  
 Her  
 On a *yantra*<sup>4</sup> set before him,  
 And welcomed<sup>5</sup> her with great devotion,  
 Worshipping Her with *Svayambhu* flower<sup>6</sup>  
 Attains, even though he be of the lowest<sup>7</sup> *siddhi*<sup>8</sup> in the  
*chaturvarga*.<sup>9</sup>

---

<sup>1</sup> *Hakārārdhavarṇāṅg*—that is, She is *Kāmakalā-svarūpā* (see *Ādyākālī-stotram*, p. 40, and the *Kāmakalā vilāsa*, cited in the *Lalitā sahasranāma*, verse 73.) Another name for *Kāmakalā-svarūpā* is *Kāmapurasvarūpā*. The half *Ha* resembles a *vinḍu*, of which there are three—viz., the *vinḍu* at the base of the triangle from which the *Akatha trikona* emanated and the *visargah* above. See Kalicharana's commentary on the *Pādukāpanchakam*, in "Serpent Power."

<sup>2</sup> *Trivindusvarūpā*—there are three such in *Kāmakalā*.

<sup>3</sup> *Jñāna*, *icchā*, and *kriyā shaktis* of the Devī.

<sup>4</sup> Diagram used in Tantrik worship (see "Introduction to Tantra Shastra.")

<sup>5</sup> With the *avāhana mantra*—viz., *īha āgacha īha āgacha, īha tishtha, īha tishtha atra adishthānam kuru mama puṇyāṅg, grihāna*. ("Come here, come here! Stay here, stay here! Make thy dwelling here; accept my worship").

<sup>6</sup> See *Mātrikābheda Tantra*. The word *pushpa* (flower) has here a technical sense. *Pushpashabdena atra rituruchyate. Mātrikābhedatantra pramāṇānusāreṇa anurāyāḥ kanyāyāḥ prathama eva rituratra uchyate. Tantrāntaretu vivāhitāyāḥ eva bālāyāḥ rituratra vivakshitah*.

<sup>7</sup> *Pāmara*, one who is low or vile, a very contumelious term.

<sup>8</sup> Success, perfection, fruition.

<sup>9</sup> That is, *Dharma* (religion, piety), *artha* (wealth), *Kāma* (desire and its fulfilment), and *Moksha* (liberation). (See "Introduction to Tantra Shastra.")

## 13

Whoever after having done worship<sup>1</sup>  
Of Shri,<sup>2</sup> Shripati,<sup>3</sup> Pārvatī,<sup>4</sup> Īshvara,<sup>5</sup> Ratī,<sup>6</sup> and Kāma-  
deva,<sup>7</sup>

Together with the *Shadanga* Devatā<sup>8</sup> of the Devī,  
Recites<sup>9</sup> the *mantra* on Thy *yantra*,<sup>10</sup>  
Becomes a King among men.

## 14

Having worshipped the two *nidhis*,<sup>11</sup> Shankha and Padma,  
On the two sides of the lotus,  
And the Mahīshīs,<sup>12</sup> regents of the quarters,<sup>13</sup> and their  
weapons,

---

<sup>1</sup> *Pūjā*.

<sup>2</sup> *Lakshmī*.

<sup>3</sup> *Vishnu*.

<sup>4</sup> Devī as daughter of Himavat.

<sup>5</sup> Shiva.

<sup>6</sup> Spouse of Kāma, the God of Love.

<sup>7</sup> The God of Love.

<sup>8</sup> That is, the six *āvarana* or attendant Devatā on the Devī.

<sup>9</sup> Makes *japa* of.

<sup>10</sup> See "Introduction to Tantra Shastra".

<sup>11</sup> There are eight gems or treasures (*nidhi*) of Kuvera—viz., *padma*, *mahā-padma*, *makara*, *kachchapa*, *mukunda*, *nīla*, *nanda*, *shankha*. The Mārkaṇḍeya Purāṇa gives the meaning of *nidhi* in the following *shloka* ("Lakshmī is the presiding *Devatā* of the *vidyā*, called *Padmīnī*. The *nidhis* are Her supporters. Listen while I speak of them"):

*Padmīnīnāma yā vidyā,  
Lakshmī stadadhī devatā,  
Tadādhārāshcha nidhaya,  
Stan me nīvadatah shrinu.*

<sup>12</sup> That is, the Shaktis Brāhmī, etc.

<sup>13</sup> The *lokapālas* or guardians of the points of the compass (N., N. W., W., S. W., N. E., E., S. E., and S. Indra, Yama, Varuna, Kuvera, Vivasvat, Soma, Agni, and Vāyu).



Attains, even though he be of the most vile,<sup>1</sup> the eight *siddhis*<sup>2</sup> of Shiva.

15

Thou art the earth, *Vidhātṛi*,<sup>3</sup> creatrix of the world;<sup>3</sup>  
Thou art water, and in the form of Vishnu preserveth the  
world;  
Thou art fire, and in the form of Rudra destroyeth the world;  
Thou existeth in the form of *Aishvaryya*;<sup>4</sup>  
Thou art the air of the world.

16

Thou art the primeval<sup>5</sup> and auspicious one,<sup>6</sup>  
Spouse of Shambhu,<sup>7</sup> refuge (of Thy worshippers).  
Who ever moves in the *Brahmarandhra*<sup>8</sup> of the world  
The supporter of all, yet Thyself without support.  
The only pure One in the form of ether.<sup>9</sup>  
O Bhavānī! be gracious to me.

17

Thou hast humbled the pride even of the *Rishis*  
By plunging them into the ocean of the world.

<sup>1</sup> *Pāmara* (*vide ante*, p. 89, note 7).

<sup>2</sup> *Animā*, *Laghima*, etc. (see p. 16, note 6).

<sup>3</sup> *Vidhātṛi* = Creatrix; but both the terms *Vidhātṛi* and Creatrix of the world are used in the text.

<sup>4</sup> The six *aishvaryya* are *Shrī* (beauty and auspiciousness), *Vīrya* (power), *jnāna* (wisdom), *Vairāgya* (dispassion), *Kīrti* (glory), and *Māhātmya* (greatness). Bhagavan is He who is possessed of these six *aishvaryya*. All these are in the Devī who is hence called Bhagavatī (see Devī Bhāg. Pr., Shaktirahasya; Bhāskararāya, *op. cit.*, verse 65), and as here, *Aishvaryya rūpā*.

<sup>5</sup> *Ādyā*.

<sup>6</sup> *Shive*, voc. of *Shivā*, feminine of *Shiva*.

<sup>7</sup> *Shiva*.

<sup>8</sup> The opening in the top of the head, whence in the case of *yogis* the soul on death issues.

<sup>9</sup> *Ākāshakalpā*.

Thou art intelligence and bliss and light itself.<sup>1</sup>  
 How, then, can I know thee?  
 O Bhavānī! be gracious to me.

18

O Bhavānī! even an ignorant man<sup>2</sup>  
 Who, meditating on Thy form, recites<sup>3</sup> Thy *mantra* a *lakh*  
 of times  
 Acquires all poetic power,  
 And those things in the three worlds which are most  
 difficult of attainment.  
 O Bhavānī! be gracious to me.

19

Thou art that which supports<sup>4</sup> and that which is supported.<sup>5</sup>  
 Thou pervadeth the world,  
 And art in the form of the world which is pervaded by  
 Thee.<sup>6</sup>  
 Thou art both negation<sup>7</sup> and existence.<sup>8</sup>  
 O Bhavānī! be gracious to me.

20

Thou art the atom<sup>9</sup> and ever-pervading.<sup>10</sup>  
 Thou art the whole universe.  
 No praise of Thee is sufficient.

---

<sup>1</sup> *Prakāśhasvarūpā*.

<sup>2</sup> *Mandacheta*.

<sup>3</sup> Makes *japa*.

<sup>4</sup> *Ādhārashakti*.

<sup>5</sup> *Tvāmādheyarūpā*.

<sup>6</sup> *Jagatvyāpyarūpā*.

<sup>7</sup> *Abhāva*, the last of the seven categories of Kanāda's system (Vaisheshika Sūtra). Thus darkness is the *abhāva* of light.

<sup>8</sup> *Bhāva*.

<sup>9</sup> *Anu*.

<sup>10</sup> *Vibhu*.



Yet Thy qualities prompt me to sing Thy praise.  
O Bhavānī! be gracious to me.

21

To him who reads and recites<sup>1</sup> at morn, noon, and evening  
This most secret hymn,  
There is nothing impossible in the three worlds,  
Such an one attains Thy nature.<sup>2</sup>  
O Bhavānī! be gracious to me.

---

<sup>1</sup> Makes *japa*.

<sup>2</sup> *Svarupam labhante*—that is, he attains that form of liberation which is known as *svārūpya mukti* (receiving the same form as that of the Devatā worshipped).





HYMNS TO THE DEVĪ  
FROM PURĀNA





# MOTHER OF THE WHOLE UNIVERSE

(SARVVAVISHVAJANANĪ)

FROM THE DEVĪBHĀGAVATA<sup>1</sup>

1

I call to mind the Mother of the whole universe,  
Who has created this world, both real and unreal,<sup>2</sup>  
And who, by Her own power with its three *gunas*,<sup>3</sup>  
Protects it, and having destroyed it, She then plays.<sup>4</sup>

2

Commonly is it said that Brahmā creates the universe,  
Yet the learned in Veda and Purānā

---

<sup>1</sup> First Skandha, (chap. ii.).

<sup>2</sup> *Sadasatsvarūpam*, on which Nilakantha says: *Vyavahāra drishtyā sat, paramārthadarshanena asat*; that is the world is real (*sat*) from the point of view of practical life and reason; to all those, in short, who have not experimentally realized the *Advaita Tattva*; but to those who have, and from the transcendental standpoint, it is, in fact, unreal (*asat*).

<sup>3</sup> *Sattva*, *rajas*, and *tamas*, the substance of Shakti, as *Prakriti* (see Introduction).

<sup>4</sup> *Ramate*—that is, “in her own self” (*svasminnevakrīrate*) (*N*). She shines. Hence She is also called Lalitā. “She who plays;” Padma pr. says, “having passed beyond the worlds, She plays; hence She is called Lalitā.” Beyond Shakti and Shiva there exist various manifestations of Parashakti and Sadāshiva, each in its own sphere. But Mahāshakti, who is Paramashiva, crossing all worlds, resides in the supreme sphere of *Mahākailāsa*. She it is who is known as Lalitā and Kāmeshvari.

Speak of His birth from the navel lotus of Murāri,<sup>1</sup>  
Although it is said He creates, yet He is Himself dependent  
therein.<sup>2</sup>

3

Even Murāri in the blossom of whose navel lotus; Brahmā  
was born—

Deeply sleeps upon his serpent bed<sup>3</sup> at the time of dissolution.  
Therefore Ananta with his thousand hoods is His support.  
How can He who is Himself supported  
Be called a leader<sup>4</sup> in the creation of the world?

4

Even the water of Ocean<sup>5</sup> which is a liquid substance  
Cannot exist without a container; therefore<sup>6</sup>  
I take refuge with Her, the Mother of all beings,  
Who exists in all things in the form of power.<sup>7</sup>

---

<sup>1</sup> Vishnu as Enemy of the Daitya Mura.

<sup>2</sup> Because He is born, He creates dependent on Bhagavatī. In the next verse the argument is: "Let Brahmā be not the creator; why not, then, Vishnu?" To which the answer is given of His dependence on Ananta.

<sup>3</sup> Vishnu reposes on the 1,000-headed Serpent Ananta.

<sup>4</sup> *Netra*.

<sup>5</sup> Which is again the support of Ananta.

<sup>6</sup> And that container requires a support. Therefore the *ādhārashakti* is the Mother of all. For this reason, in commencing any *pūjā*, the *Ādhārashakti* is worshipped on account of Her being the supporter of all, and that Shakti is none but the Mother of all.

<sup>7</sup> *Shaktirūpā*.

Brahmā in the lotus,  
 Seeing that the eyes of Vishnu were closed in deep slumber,<sup>1</sup>  
 Prayed to that Devī with whom I take shelter.<sup>2</sup>

<sup>1</sup> *Yoganidra*, the sleep of *pralaya*.

<sup>2</sup> That He might be roused from his sleep and take part in the cosmic process. Suta continues: "Having meditated upon Her who is *Māyā* and *Sagunā*, and giver of liberation and *Nirgunā*, I will tell you, O *munis*, the whole Purāṇa, which is the best and the most sacred Shrimadbhāgavata of 18,000 Sanskrit Shlokas."



## AMBIKĀ<sup>1</sup>

(ELEVENTH MĀHĀTMYA OF CHANDĪ)<sup>2</sup>

1

DEVĪ, Thou who removeth the pain of Thy suppliants,<sup>3</sup>  
Be gracious. Be gracious, O Mother of the world!  
Be gracious, O Queen of the universe!  
Protect the universe.  
Thou art, O Devī! the Ishvari of all moving and unmoving  
things.<sup>4</sup>

2

Thou art the only support of the world,  
Because Thou wert in the form of earth.  
By Thee who existed in the form of water  
Is the whole universe pervaded.  
Thou art Her whose powers are unsurpassed.

3

Thou art the Vaishnavī Shakti<sup>5</sup> of eternal power;  
Thou art the seed of the universe,

---

<sup>1</sup> Mother.

<sup>2</sup> When the great Lord of the Asuras was slain by the Devī, Indra and other Devas (Agni at their head), with shining faces, offered praise to Kātyayanī, because of the fulfilment of their desire.

<sup>3</sup> Literally, "Those who come to take shelter with Her."

<sup>4</sup> That is, the organic and inorganic world.

<sup>5</sup> The energy of Vishnu, the sustaining power of the Universe.

And the supreme *Māyā*.

All this universe has been bewitched by Thee.

Thou, when pleased, art the cause of salvation to men.

4

All sciences are parts of Thee,

As also all women without exception<sup>1</sup> throughout the world.<sup>2</sup>

By Thee alone, O Mother! is the universe filled.

How can we praise Thee?

Art thou not beyond all praise of highest speech?

5

When,<sup>3</sup> O Devī!<sup>4</sup> being in the form of the universe,

And bestowing heaven<sup>5</sup> and liberation,<sup>6</sup>

Thou art worshipped,

What words, howsoever sublime, suffice for Thy praise?

6

O Thou who existeth in the form of *buddhi*<sup>7</sup>

In the heart of all beings,

---

<sup>1</sup> *Sakalā*. Nagoji Bhatta is not happy in his Commentary when he says that *sakalā* here means "endowed with the sixty-four arts" (*kalā*), such as dancing, music, painting, literature, acting, etc., and who are devoted to their husbands modest, etc. The Devī is not, according to this noble line, in these only, but in all women, however ignorant of the "arts" or low born they may be.

<sup>2</sup> *Vidyāh samastāstavadevi bhedāh.*

*Striyah samastāh sakalā jāgatsu.*

The Devībhāshyam of Panchānana Tarkaratna translates the verse as, "All sciences, all things (*bhedāh*), and all women are of Thee."

<sup>3</sup> The verse here changes from *upendra vajrā* to *anustup* metre.

<sup>4</sup> That is, She who is, as Nagoji says, of a shining nature (*dyotamashīlā*).

<sup>5</sup> *Svarga*.

<sup>6</sup> *Mukti*.

<sup>7</sup> That is, *nischayātmakam jnanam*.

Who art Giver of heaven and liberation—

O Devī Nārāyaṇī !<sup>1</sup> salutation to Thee.

7

In the form of moments, minutes, and other fractions of  
time,

Thou art the cause of (worldly) change.

At the time of the dissolution of the universe

Thou art all-powerful.<sup>2</sup>

Nārāyaṇī, all reverence to Thee.

8

O Auspicious One ! auspicious with all auspiciousness,

Accomplisher of all successful things,

Giver of refuge, Three-eyed one;<sup>3</sup>

O Gaurī !<sup>4</sup> O Nārāyaṇī ! all reverence to Thee.

9

O Eternal One ! who art the energy<sup>5</sup>

Of creation, maintenance, and destruction ;

Who art the abode of the qualities,<sup>6</sup>

---

<sup>1</sup> For she is the support of all beings ; *fem.* of Nārāyaṇa, a name of Vishnu.

<sup>2</sup> For She is in the form of time.

<sup>3</sup> As is Her Spouse Shiva with his third eye of wisdom.

<sup>4</sup> Either as Nāgojī says " white Devī," or the Devī of that name, who issued from the body of Mahādevī.

<sup>5</sup> The commentator says " that She is the possessor of it " (*shakti*) ; but there is in reality no difference between *shakti* and the possessor of *shakti*, though human understanding and speech may make such difference.

<sup>6</sup> The *gunas*—the three *sattva*, *rajas*, and *tamas*, and their derivatives, the *Tattwas*.



And are yet beyond them—<sup>1</sup>  
O Nārāyanī ! all reverence to Thee.

10

O Thou who ever savest those in poverty and pain,  
Who take shelter with Thee !  
O Remover of the pains of all !  
Nārāyanī, all reverence to Thee.

11

Rider in an aerial car yoked with swans,<sup>2</sup>  
Who assumed the form of Brāhmanī,<sup>3</sup>  
Who sprinklest water in which *kusha* grass<sup>4</sup> is steeped<sup>5</sup>—  
Nārāyanī, all reverence to Thee.

12

Who holdeth trident, moon, and serpent,<sup>6</sup>  
Riding on a great bull<sup>7</sup>  
In the form of Maheshvari<sup>8</sup>—  
Nārāyanī, all reverence to Thee.

---

<sup>1</sup> Nāgoji says that *gunāshraye gunamaye* = *gunāshraye agunamaye*. Though the *gunas* inhere in Her, She is not as is the *jīva*, affected by them

<sup>2</sup> See next note.

<sup>3</sup> Shakti, or energy of Brahmā whose vehicle (*vāhana*) is a swan (*hansa*), or flamingo, as it is variously rendered.

<sup>4</sup> Grass used in *pitrī kriyā* and *agni kriyā*.

<sup>5</sup> As Brahmā does with the holy water (*shāntijalam*) from his pot called *kamandalu*.

<sup>6</sup> Associated with Shiva.

<sup>7</sup> The *vāhana* of Shiva.

<sup>8</sup> Shakti, or energy of Maheshvara or Shiva.

13

Who art attended by fowl and peacock.<sup>1</sup>

O faultless One!

Who holdeth a great *shakti*-weapon,<sup>2</sup>  
And existeth in the form of Kaumārī<sup>3</sup>—  
Nārāyaṇī, all reverence to Thee.

14

Who holdeth Thy great implements,  
Which are the conch, discus, mace, and bow;  
Who art in the form of Vaishnavī,<sup>4</sup>  
Be gracious,  
Nārāyaṇī, all reverence to Thee.

15

Who holdeth the formidable discus,  
And hast uplifted the earth with Thy tushes<sup>5</sup>—  
O auspicious One! in the form of a boar<sup>6</sup>—  
Nārāyaṇī, all reverence to Thee.

---

<sup>1</sup> Both the cock and peacock are said in the Mahābhārata to be the *vāhana* of Kārtikeya. Gopal Chakravarti renders it, however, as "the best of peacocks."

<sup>2</sup> A kind of missile, dart spear, lance, or pike.

<sup>3</sup> The Shakti of Kumāra, or Kārttikeya, son of Shiva and Pārvvatī and Commander of the celestial hosts.

<sup>4</sup> The Shakti of Vishnu, who holds the conch, discus (chakra), etc.

<sup>5</sup> See next note.

<sup>6</sup> Vishnu, in His boar-incarnation, uplifted on His tushes the world which had been submerged in the waters.

16

O Thou who in the fierce man-lion form<sup>1</sup>  
 Didst put forth effort to slay the Daityas,  
 And who hast delivered the three worlds—  
 Nārāyanī, all reverence to Thee.

17

Who weareth a diadem and beareth a great thunder-bolt,  
 Who dazzles with Thy thousand eyes,<sup>2</sup>  
 Destructress of the life of Vritra,<sup>3</sup>  
 Who art Aindrī,<sup>4</sup>  
 Nārāyanī, all reverence to Thee.

18

Who art in the form of Shivadūtī,<sup>5</sup>  
 Destructress of the great host of the Daityas,  
 Of terrible form and loud and terrible voice—  
 Nārāyanī, all reverence to Thee.

19

Whose visage is formidable with its teeth,  
 Adorned with a garland of severed heads—

---

<sup>1</sup> As Shakti of Vishnu in the *nrisingha* incarnation, in which He slew the Daitya Hiranyakashipu.

<sup>2</sup> The Devī is here invoked as Aindrī the shakti, of Indra, who is crowned, and whose weapon, like that of Jupiter, is the thunderbolt and who has a thousand eyes.

<sup>3</sup> An Asura slain by Indra.

<sup>4</sup> See note 2, *ante*.

<sup>5</sup> The Devī is known as Shivadūtī, because Shiva was engaged by Her as messenger to Shumbha and Nishumbha.

*yatoniyukto daityena tayā devyā shivah svayam  
 shivadūtīti lokesmingstatah sā khyatim āgatā.*

Chandī, eighth Māhātmya.



O Chāmundā!<sup>1</sup> destructress of Munda<sup>2</sup>—  
Nārāyanī, all reverence to Thee.

20

Lakshmī, modesty, great knowledge,<sup>3</sup>  
Faith (in *śāstras*), nourishment, *svadhā*;<sup>4</sup>  
Truth, permanent and unchangeable;  
Great night of dissolution, great nescience<sup>5</sup>—  
Nārāyanī, all reverence to Thee.

21

Understanding,<sup>6</sup> Sarasvatī, the Best of all.  
All powers,<sup>7</sup> Spouse of Babhru,<sup>8</sup> Dark One,<sup>9</sup>  
Primeval Shakti.<sup>10</sup> Be gracious, O Lady!  
Nārāyanī, all reverence to Thee.

---

<sup>1</sup> Devī is so called because She slew the Asuras Chanda and Munda (see verse 25, chap. vii. of Chandī).

<sup>2</sup> *Mundamathane*; not as one translation of the Chandī has it, "who grindest shaven heads."

<sup>3</sup> That is, as Nagoji says, the knowledge pertaining to the *Ātman* (*adhyātma-vidyā*) contained in the Upanishads; not "wide knowledge," as last-mentioned translator renders it.

<sup>4</sup> *Mantra* of *Pitris*.

<sup>5</sup> For Devī is both *vidyā* (knowledge) and *avidyā* (nescience), or *Prakriti*.

<sup>6</sup> *Medhā*, which Nagoji says = *dhāranāvatī buddhi*, or firm, steady, concentrated *buddhi*.

<sup>7</sup> *Bhūti*, which ordinarily means wealth = here, according to Gopal Chakravarti *aishvaryyarūpinī*—that is, the eighth *siddhi*; or, according to Nagoji, it is *sattvapradhāna* ("greatly excelling in *sattva* *guna*").

<sup>8</sup> A name of Shiva, Vishnu, or Fire. According to Nagoji the *rajoguna shakti* is here indicated.

<sup>9</sup> *Tāmasī*—that is, *tanogunayuktā*.

<sup>10</sup> *Niyate*, which ordinarily means fate (*adrishta*); but here denotes, according to Nagoji, the *Mulashakti*, the root or primeval Shakti. It does not mean, as stated in the last-mentioned translation, "O self-controlled Queen!". In the case of the Devī there is no self to be controlled. She controls others, not Herself.

22

Who art in the form of all things,  
Controller of all; who hast all power;  
From the cause of all fear protect us, O Devī!  
O Devī Durgā! reverence to Thee.

23

Beautiful is Thy face adorned with three eyes.  
Guard us from all (formidable) beings.  
O Katyāyani!<sup>1</sup>  
Reverence to Thee.

24

May Thy trident most formidable with flame,  
Slayer of countless Asuras,  
Protect us from fear,  
O Bhadrakālī!<sup>2</sup>  
Reverence to Thee.

25

May Thy bell which destroys the power of Daityas,  
Filling the world with its sound,  
Guard us from sin,  
As a mother<sup>3</sup> protects her children!

---

<sup>1</sup> According to Gopal, the Devī is so called because She was born in the hermitage of the *Muni* Kātyayana, but the Vedantists say that *Kātya* is he who is devoted to the Brahman (*brahmanishtha*), and She who is attained by them is Kātyāyani.

<sup>2</sup> Auspicious Kālī.

<sup>3</sup> *Anah*.

26

May Thy sword glittering in Thy hands,  
Besmeared with the blood and fat of Asuras as with mire,  
Be for our welfare !  
O Chandikā ! to Thee we bow.

27

Thou, when gratified, dost destroy all forms of disease ;  
But if displeased, Thou dost destroy all longed-for desires.  
Such as take shelter with Thee need fear no danger,  
Since they become verily a refuge to themselves.<sup>1</sup>

28

O Mother, who hast shown Thyself in many forms,  
Who else than Thee is able to achieve  
That destruction of the great Asuras,  
Enemies of righteousness,<sup>2</sup>  
Which Thou hast wrought to-day.

29

In the sciences,<sup>3</sup> in all scriptures,<sup>4</sup> and in the great sayings,<sup>5</sup>  
Which are the lamp of knowledge,<sup>6</sup>  
Who else is there but Thee

---

<sup>1</sup> As Gopal says, even Rajahs, not to mention others, become the slaves of such an one.

<sup>2</sup> *Dharmma*.

<sup>3</sup> There are fourteen kinds of *vidya*—viz., four Veda, six Anga, Mimāṃsa, Nyāya, Dharmashāstra, Purāṇa. Gopal says *vidyā* and *upavidyā*, such as Indrajāla, Gārudakadyāh, Dhanurvidyā, etc.

<sup>4</sup> *Shāstra*—that is, *tarka* (logic), *nīti*. etc.

<sup>5</sup> Literally ; the " first sayings "—that is, Veda or the Karmakāṇḍa.

<sup>6</sup> *Viveka* = *jñāna* (Gopal).



Who makes this universe again and again<sup>1</sup> revolve  
In the pit<sup>2</sup> of delusion<sup>3</sup> steeped in darkness.

30

Where there are Rākshasas<sup>4</sup> and greatly poisonous  
serpents ?

Where there are (armed) enemies ;  
Where there are highway robbers ;  
Where there is the forest and ocean<sup>5</sup> fire,  
There abiding,<sup>6</sup> Thou dost guard the universe.

31

Queen of the universe art Thou and its guardian ;  
In the form of the universe Thou art its maintainer.  
By the Lords<sup>7</sup> of the universe art Thou worshipped.  
They, its supporters, have great devotion to Thee.<sup>8</sup>

---

<sup>1</sup> *Atīva*.

<sup>2</sup> The reference is to the *sangsāra*. It is a "pit," for men fall into it ; and it is "dark," for it obstructs knowledge.

<sup>3</sup> *Mamatvam*, which Gopal defines as *asvakīye svakīyatvābhimānah*—the sense of ownness in respect of a thing not one's own—*e.g.*, to take the body to be the self ; to think I am white, I am tall, etc

<sup>4</sup> Demonic beings.

<sup>5</sup> That is, the submarine fire.

<sup>6</sup> Because She pervades all things.

<sup>7</sup> Indra, Brahmā, etc.

<sup>8</sup> Gopāla Chakravartī renders it : "Those who are devoted to Thee are themselves worshipped—even by Indra, Brahmā, etc., the Lords of the Universe—therefore Thou art the supporter of universe."

32

O Devī ! be gracious ;  
Ever protect us from the fear of enemies  
As Thou hast just now saved us by the slaughter of the  
Asuras.  
Make cease at once the sins of the whole world  
And the great dangers which come of all portents.<sup>1</sup>

33

O Devī ! who takest away the afflictions of the universe.  
Be gracious to us who make obeisance to Thee.  
O Thou who art worthy of all praise,  
Grant boons to the dwellers in the three<sup>2</sup> worlds.<sup>3</sup>

---

<sup>1</sup> Unusual phenomena, such as earthquakes, comets, hurricanes, etc.

<sup>2</sup> *Bhuh, bhuvah, svah* (see "Introduction to Tantra Shastra").

<sup>3</sup> Then Devī said : " Now I bestow a boon, O Devas " (Chandī).

## CHANDIKĀ

FROM THE FOURTH OR SHAKRĀDI MAHATMYA OF CHANDĪ  
(MĀRKANDEYA PURĀNA)

1

May that Devī by whose power this world was spread,  
The perfect form of the powers of countless Devas,<sup>2</sup>  
The Mother<sup>3</sup> worshipped by all Devas and Maharshis,<sup>4</sup>  
Do good to us.

2

May that Chandikā whose peerless majesty and power  
Neither Bhagavān Ananta,<sup>5</sup> Brahmā, nor Hara<sup>6</sup> can declare,  
Turn Herself towards us for the destruction of the fear  
of evil,  
And the protection of the whole world.

3

We bow to Her who is good fortune itself in the dwellings of  
the virtuous,  
Ill-fortune in those of the sinful,  
Reason<sup>7</sup> in the hearts of the intelligent, faith in those of  
the good,

---

<sup>1</sup> When the enemies of the Devas were vanquished by the Goddess, Shakra and the other Devas, bowing down before Her, their hair "erect with exultation," thus sung Her praises.

<sup>2</sup> Her form was that of their combined powers.

<sup>3</sup> *Ambikā*.

<sup>4</sup> Great *Rishis* or Seers.

<sup>5</sup> Vishnu.

<sup>6</sup> Shiva, for they, too, adore Her,

<sup>7</sup> *Buddhi*.



Modesty in that of the high born.  
Protect, O Devī! this universe.

4

How can we describe Thy thought-transcending form,  
Or Thy greatly abounding strength which destroyed the  
Asuras,<sup>1</sup>  
Or, O Devī! those great deeds of Thine  
Done in battle midst hosts of Devas, Asuras, and others?

5

Thou art the cause of all the worlds,  
Though Thy substance is the three *gunas*,<sup>2</sup>  
Yet is no fault known in thee.<sup>3</sup>  
Incomprehensible art Thou even to Hari, Hara,<sup>4</sup> and other  
Devas,<sup>5</sup>  
Thou art the refuge of all.  
The whole world is but a part of Thee,<sup>6</sup>  
Unmanifested,<sup>7</sup> primeval, supreme Prakriti.<sup>8</sup>

<sup>1</sup> Enemies of the Devas.

<sup>2</sup> *Sattva, Tamas, Rajas*. Nature as spirit, as the veil of spirit, and of descent and ascent from spirit to matter and matter to spirit (see "Introduction to Tantra Shastra").

<sup>3</sup> Ordinarily, the world which consists of the *gunas* is imperfect, but She who is it and yet transcends it, is perfect.

<sup>4</sup> Vishnu and Shiva.

<sup>5</sup> As the Vishnu Yāmala cited in the Shāktānandataranginī, says (*Mātastvat-paramam rūpam tanna jñāti kashchana*, chap. iii.). "Her supreme form is that which none know."

<sup>6</sup> Not as it has been rendered, "Thou art the entire world which is composed of parts"—the world is but a part of Her. Hindu belief is not pantheistic in the ordinary European sense of the word.

<sup>7</sup> *Aryākṛita*, of which Nagoji Bhatta says: *Shadvidha vikārahitatvāt*, on account of its being void of the six forms of change.

<sup>8</sup> Of whom the Shāktānandataranginī says: "*Pranamyā prakṛiteṃ nityāṅg-paramātmā svarūpinīm*" (chap. i.).

6

O Devī! Thou art *Svāhā*,<sup>1</sup>  
 By the utterance whereof all Devas in all sacrifices are  
 satisfied.  
 Thou art also declared by men to be *Svadhā*,<sup>1</sup>  
 Which satisfies the *Pitris*.<sup>2</sup>

7

Thou, O Devī! whose great *vrata*<sup>3</sup> surpasses all thought,  
 Art the supreme knowledge full of power  
 Which is the cause of liberation  
 Ever sought to be gained by those *Munis*<sup>4</sup> desirous thereof,  
 Who have strictly controlled their senses and are free of  
 all faults.<sup>5</sup>

8

Thou art in the form of sound.  
 The repository of spotless<sup>6</sup> Rik<sup>7</sup> and Yajus<sup>7</sup> hymns,  
 And of the Sāman<sup>7</sup> hymns wherein are the verses of the  
 charming *Udgītha*,<sup>8</sup>

---

<sup>1</sup> The *Mantra* of that name.

<sup>2</sup> The lunar ancestors of the human race and the earthly ancestors of the seventh degree, to whom offering is made in *pitrikriyā*.

<sup>3</sup> Vow or voluntary rite (see "Introduction to Tantra Shastra").

<sup>4</sup> Sages.

<sup>5</sup> This passage has been rendered: "Thou studieth with Thy organs, which are the essence of strength well restrained." But the Devī does not study, nor has She organs restrained or otherwise.

<sup>6</sup> Because they were breathed out by Ishvara.

<sup>7</sup> Of the Vedas so named.

<sup>8</sup> Part of the Sāmaveda, the office of the Udgātri.

Devī, Thou art the threefold Veda<sup>1</sup> and Bhagavatī;<sup>2</sup>  
 For the maintenance of the world Thou art the science  
 of *Vartta*;<sup>3</sup>  
 Thou art the supreme destroyer of its pains.<sup>4</sup>

## 9

O Devī! Thou art the power of understanding<sup>5</sup>  
 By Which the essence of all *Shāstras* is known;  
 Thou art Durgā,<sup>6</sup> the vessel wherein we cross the dangerous  
 ocean of the world.  
 Devoid of attachment art Thou.<sup>7</sup>  
 Shri<sup>8</sup> also, who hast made Thy abode in the heart of the  
 enemy<sup>9</sup> of Kaitabha,<sup>10</sup>  
 Thou art indeed Gaurī,<sup>11</sup> who hast fixed Thy dwelling in the  
 moon-crested Deva.<sup>12</sup>

## 10

Smiling spotless like unto the full moon,  
 Resplendent as the finest gold  
 And lovely was thy face.

<sup>1</sup> See p. 31, note 2.

<sup>2</sup> For She has all powers.

<sup>3</sup> *i.e.*, agriculture, cattle-rearing, and trading.

<sup>4</sup> As the Lalitā Sahasranāma says, "She soothes like moonlight all those who are burnt by the triple fires of misery" (*tāpatraya*) of phenomenal existence.

<sup>5</sup> *Medhā*, which Gopal Chakravarti says = *Dhāranāvatī buddhi*.

<sup>6</sup> Nagojī says: "*Dukkhaprāpyatvena durgāsi iti uchyate*" (to be attained to with great difficulty).

<sup>7</sup> *Asaṅgā-nirlepā* (G. C.) *chidānandamayitvāt* (on account of Her being *chit* and *ānanda*).

<sup>8</sup> Lakshmi.

<sup>9</sup> Vishnu.

<sup>10</sup> The *Daitya* brother of Madhu.

<sup>11</sup> See p. 119, note 10.

<sup>12</sup> Shiva, who bears on His head the crescent moon.



Yet wonderful it was that swayed by wrath  
The Asura Mahisha suddenly smote Thy face when he  
saw it.

## 11

Greatly marvellous indeed it was that when he had seen  
Thy face,  
Wrathful, terribly frowning, beauteous as the rising moon.  
Mahisha did not forthwith yield up his life,  
For who can live after beholding the wrathful king of  
Death ?<sup>1</sup>

## 12

O Devī, our supreme Lady  
Be gracious for the sake of the world.  
For when wrathful Thou dost suddenly destroy the gene-  
rations of the enemies.<sup>2</sup>  
It is but now made known to us  
That the mighty army of the Asura Mahisha has met its end.

## 13

Those to whom Thou, O bestower of prosperity ! art gracious,  
Are esteemed in all lands,  
Their wealth and fame increases,  
And then *dharma*, *artha*, *kāma*, *moksha*<sup>3</sup> know no lessening.  
Praiseworthy are they maintaining sons, servants, and wives.

---

<sup>1</sup> Yama.

<sup>2</sup> That is, the *Dāityas*.

<sup>3</sup> The four aims of being.

14

By thy grace, O Devī! the virtuous man, ever honoured,  
Does ever daily all religious acts,  
And thereafter gains heaven by Thy grace;<sup>1</sup>  
Therefore art Thou of a surety the giver of fruit in the three  
worlds.

15

O Durgā! the remembrance of Thee destroyest the fear of all  
creatures,  
When called to recollection by those in health Thou dost  
bestow a truly good mind.  
O remover of poverty, pain, and fear,  
Who but Thee art ever compassionate for the good of all.

16

By the slaying of these foes the world gains happiness.  
O Devī! Thou hast slain them with the desire  
That they should not always sin so as to merit hell,<sup>2</sup>  
But that by death in battle they may go to Heaven.

17

Seeing them, why dost Thou not (by Thy look) turn them  
to ashes?  
Thou throwest Thy weapon among the enemies, the Asuras.

---

<sup>1</sup> Nagojī Bhatta says *tatah* here means that after that (*svarga*), and in order of time they gain *moksha* (liberation).

<sup>2</sup> Not "Let these practise sin so as to descend to Hell for long." as it has been rendered. The Devī's desire is to save even Her foes. The translation of the alternative reading given by the translation referred to is nearer the sense of the text.

In order that, being purified by it,  
Even these enemies may go to heaven.  
Such is Thy merciful intention even towards them.

18

If by the glittering, formidable flashes of Thy sword,  
And by the lustre of Thy spear-point,  
The eyes of the Asuras were not destroyed,  
It was because they gazed on Thy countenance,  
Like unto the radiant moon.

19

O Devī! Thy nature it is to subdue the evil works of the  
wicked,  
Thy form, destructive of the strength of those who destroy  
the Devas.  
Surpasses all thought, and is comparable with none.  
By this Thou hast manifested Thy kindness even to enemies.

20

O Devī! with whom may this Thy valour be compared,  
Or Thy most charming form striking fear among foes?  
In Thee only, bestower of boons, even upon three worlds,  
Are seen both kindness of heart and relentlessness in battle.

21

By the destruction of their foes the three worlds have been  
saved by Thee,  
Thou hast led even these to heaven,  
Having slain them in the front of battle.  
And hast dispelled the fear besetting us from the maddened  
enemies of the Devas.  
Salutation to Thee, O Devī!



22

With Thy spear protect us, O Devī!<sup>1</sup>  
 O Mother! protect us with Thy sword.  
 By the sound of Thy bell guard us,  
 And by the twanging of Thy bow-string  
 Protect us in the East and in the West,  
 Guard us, O Chandikā! in the South,  
 And in the North by the brandishing of Thy spear.

23

Whatever gentle forms of Thine,  
 And whatever of Thy terrible forms  
 Wander in the three worlds,  
 By these forms protect us and the earth.

24

O Mother! by Thy sword, spear, and club,  
 And other weapons, in Thy soft and supple hands,<sup>2</sup>  
 Guard us on every side.<sup>3</sup>

---

<sup>1</sup> Here follows the *prārthanā* (prayer).

<sup>2</sup> Literally, leaflike (*pallava*), soft, and supple.

<sup>3</sup> The *Rishi* in Chandī continued: Thus was the upholder of the world hymned by the Devas who did worship Her with celestial flowers, perfumes, unguents, and incense upon which the Devī, highly honoured with this hymn, said to the Devās: "Choose what ye desire of me". On which the latter prayed that whenever they called upon Her She might come to their assistance, and that whatever mortal should praise Her with this hymn should prosper. Bhadrakālī said, "Be it so," and vanished from their sight.

## MAHĀDEVĪ'

(FROM THE FIFTH MĀHĀTMYA OF CHANDĪ)<sup>2</sup>

1

REVERENCE to the Devī,<sup>3</sup> to the Devī of the Great,<sup>4</sup>  
To Her who is auspicious,<sup>5</sup> for ever reverence.  
Reverence to Prakriti,<sup>6</sup> who maintains.<sup>7</sup>  
Setting our minds wholly upon Her, we make obeisance to  
Her.

2

Reverence to Her who is eternal,<sup>8</sup> Raudrā,<sup>9</sup>  
To Gaurī,<sup>10</sup> and Dhātrī,<sup>11</sup> reverence and again reverence

---

<sup>1</sup> Here not the "Great Goddess," but as the Commentator Nagoji Bhatta (cited *post* as N.B.) says, "The Goddess" (Devī) "of the great"—viz., Brahmā, Vishnu, and Shiva, for it is by Her power that they enjoy their abode, and it is, She whom even they worship—the Mother of all.

<sup>2</sup> The Asuras Shumbha and Nishumbha bereft the Devas of their dominion whereupon the latter prayed to the Goddess for help as follows.

<sup>3</sup> Nagoji says that *Devī* = *prakāśhātmika*, that which is by its nature light and manifestation.

<sup>4</sup> *Mahādevī* (see note 1, *ante*).

<sup>5</sup> Because She is the cause of all auspicious things.

<sup>6</sup> *Shrishtishakti*, or *shakti* (power) of creation (N. B.).

<sup>7</sup> *Bhadrāyāi*. Literally, good = *rakshanashakti*, the *Vaishnavashakti* which maintains (N. B.).

<sup>8</sup> *Nityāyāi*; or She is the Shakti Nitya (N. B.).

<sup>9</sup> That is, She is *sanghārashakti* or *shakti* of dissolution, the *tāmasika shakti* (according to the Commentator Gopal Chakravarti), as contrasted with Dhātrī, the *rājasika shakti*, and *indorūpā* (moon form), the *sāttvika shakti* (*vide post*).

<sup>10</sup> Daughter of Guru, the Lord of the Mountains.

<sup>11</sup> Creator and upholder (see note 9).

To Her who is moonlight and in the form of the moon,<sup>1</sup>  
To Her who is supreme bliss,<sup>2</sup> reverence for ever.

3

Bending low, we make obeisance to the auspicious One  
Who is prosperity in the form of wealth,  
To Siddhi,<sup>3</sup> Nairriti,<sup>4</sup> and to the good fortune of Kings.<sup>5</sup>  
To Sarvvānī<sup>6</sup> reverence, and again reverence.

4

To Durgā,<sup>7</sup> to Her who enables men to cross the ocean<sup>8</sup> of  
the world,  
Who is the life and strength<sup>9</sup> and cause of all.

---

<sup>1</sup> See note 9, p. 119. The moon here stands for all luminous things : or it may mean *indorūpā* in the technical sense of *yoga śāstrā*.

<sup>2</sup> *Sukhā* = *paramānandarūpā*.

<sup>3</sup> That is, *animādirūpā* (G. C.), the eight *siddhis*—*animā*, *laghimā*, etc., (see p. 16, note 6).

<sup>4</sup> Gopal Chakravarti says this means *Rākshasashakti* (demonic power); also *alakshmī* (misfortune). At the time of worship of Lakshmī (Devī of Prosperity) on the fifth day after *vijayalashmī*, the Devī Alakshmī is worshipped in the house in the form of a misshapen figure, and then thrown away.

<sup>5</sup> *Bhubritām*, which, according to G. C., means mountains, for wealth in the form of gems, etc., are found therein.

<sup>6</sup> Maheshvarī or Shivashakti.

<sup>7</sup> Which means, according to Nagoji: "She who is known with difficulty" (*dukhajneyā*).

<sup>8</sup> As N. B. says: *Durgātsamsārātpūrāṅgkaroti*, etc. G. C. says it means She whose abode is not known in either time or space.

<sup>9</sup> For She is not only *antaryāminī*, but remains even at the time of dissolution. She is feminine because She supports all things as their mother.



Knower of the distinction between Purusha and Prakriti,<sup>1</sup>  
And who is both black<sup>2</sup> and grey,<sup>3</sup> reverence for ever.

## 5

We prostrate ourselves before Thee, who art at once most  
gentle<sup>4</sup> and formidable,<sup>5</sup>  
Reverence to Her, and again reverence;  
Reverence to Her who is the material cause of the world,<sup>6</sup>  
To the Devī,<sup>7</sup> who is in the form of action, reverence, and  
again reverence.

## 6

To the Devī who in all things is called Vishnumāyā,<sup>8</sup>  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.<sup>9</sup>

---

<sup>1</sup> *Khyātih prakriti purushayor bheda jñānām* (N. B.). *Viveka khyātih* is a term in Sāṅkhya denoting the cause of liberation, the recognition of the self (Purusha) by the self; not as one published rendering runs, "to fame."

<sup>2</sup> As *tāmasika shakti*.

<sup>3</sup> *Dhūmra*; that which is with smoke; the sacrificial rite; here the knowledge of the rites.

<sup>4</sup> *Atisaubhāgyā*. As such She is (N. B.) *vidyārūpinī*, as putting an end to the *sangsāra*. For this reason She, as G. C. says, greatly delights all.

<sup>5</sup> *Atiraudrāyā*, because, as N. B. says, She, as *avidyā*, is the cause of the *sangsāra* with all its terrors.

<sup>6</sup> *Jagatpratishtāyai* = (as N. B. says) *jagadupādānakāranam*; or, as G. C. has it, She is *sarvāntaryāminī*, who dwells in the inmost being of all things.

<sup>7</sup> Which = (G. C.) *dyotanashīlā*, whose nature it is to lighten, or (N.) *devashakti*.

<sup>8</sup> Or *mulāvidyā* (Nagoji).

<sup>9</sup> *Namastasyai, namastasyai, namastasyai namo namah*. The refrain throughout the succeeding verses.

7

To the Devī who is known as intelligence<sup>1</sup> in all beings,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

8

To the Devī who dwells in the form of *buddhi*<sup>2</sup> in all beings,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

9

To the Devī who in the form of sleep abides<sup>3</sup> in all beings,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

10

To the Devī who exists in all beings in the form of hunger,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

11

To the Devī who exists in all beings in the form of *chāyā*,<sup>4</sup>

---

<sup>1</sup> *Chetana* = (Nagoji says) *chitshakti*, or mind. She Herself is *nirvikalpachitshakti*, but manifests as *savikalpachitshakti* in all worldly beings.

<sup>2</sup> The mind, as the aspect so named of the *antahkarana*.

<sup>3</sup> *Nidrārūpena*. According to Nagoji, *nidrā* = *sushupti*, the state of dreamless sleep where all sense functions are 'at an end. According to G. C., *svapna* or dreaming sleep also.

<sup>4</sup> Nagoji says this word = *sangśāratāpābhāvah*, or lack of worldly pain. The *sangśāra* is like a burning flame. In its shadow there is coolness and peace. According to Gopal Chakravarti, however, it = *ātapābhāvah*. *Ātapāh* = *prakāsharūpatvātvidyā*, or knowledge on account of its giving light, and therefore as the lack of it She is *avidyā*.

Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

12

To the Devī who exists as energy<sup>1</sup> in all beings,  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence,

13

To the Devī who exists in the form of thirst<sup>2</sup> in all beings,  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

14.

To the Devī who in the form of forgiveness<sup>3</sup> exists in all  
beings,  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

15

To the Devī who exists in the form of race and species in  
all beings,<sup>4</sup>  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

---

<sup>1</sup> *Shakti*: power, action.

<sup>2</sup> Which, as Nagoji says, is the desire for that which is not one's own (*anātmīyā*); thirst for enjoyment, possession, individual life, etc.

<sup>3</sup> Which is the desire not to return evil to those who have done us wrong, notwithstanding our power to do so (N. B.).

<sup>4</sup> *Jātirūpena*: that which classifies and differentiates one body of beings from another.



16

To the Devī in the form of modesty in all beings,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

17

To the Devī existing in the form of peace<sup>1</sup> in all beings,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

18

To the Devī who exists in all beings in the form of faith,<sup>2</sup>  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

19

To the Devī existing in the form of beauty in all beings,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

20

To the Devī who exists in all beings in the form of  
 prosperity,<sup>3</sup>  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

---

<sup>1</sup> Which Nagoji says means the control of the senses and renunciation of all worldly things.

<sup>2</sup> That is, Nagoji says, *āstikātvam* (belief in God's existence); or, according to Gopal Chakravarti, also a firm and strong faith in *Veda*.

<sup>3</sup> Wealth, etc.

21

To the Devī who in all beings exists in the form of their  
respective callings,<sup>1</sup>

Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

22

To the Devī who in the form of memory exists in all beings,  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

23

To the Devī who in all beings exists in the form of mercy,<sup>2</sup>  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

24

To the Devī who in the form of contentment<sup>3</sup> exists in all  
beings,  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

25

To the Devī who exists in all beings as (their) Mother,<sup>4</sup>  
Reverence to Her, reverence to Her,  
Reverence to Her, reverence, reverence.

---

<sup>1</sup> That is, *jīvika*, the callings of husbandmen, merchant, cattle-rearing, etc.

<sup>2</sup> Which Nagoji says is the desire of removing the pain of others.

<sup>3</sup> Which Nagoji defines as satisfaction with that which one possesses as distinguished from longing for what one has not got.

<sup>4</sup> She is *jananī*, and, as Nagoji says, *pālayitrī* (protectress).

26

To the Devī who in the form of error<sup>1</sup> exists in all beings,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

27

Reverence to the Devī  
 Who is the Presiding Deity over the senses of all beings,  
 Who is ever in all beings,  
 And who pervades all things.

28

To the Devī who in the form of consciousness,<sup>2</sup>  
 Having pervaded all the world, exists therein,  
 Reverence to Her, reverence to Her,  
 Reverence to Her, reverence, reverence.

29

Praised aforesaid by the Devas,  
 By reason of their obtaining that which they desired;  
 Worshipped by Surendra<sup>3</sup> on days of victory.  
 May the Īshvarī,<sup>4</sup> who is the cause of all good.  
 Do good and auspicious things for us,  
 And may She ward off all calamities.

---

<sup>1</sup> *Bhrānti*. A thoroughly Indian conception, though some modern Hindus have lost the sense of it. Gopal Chakravarti gives as an example the classical instance of the *jīva* taking mother-of-pearl to be silver, etc.

<sup>2</sup> *Chit* = *chitshakti* (N. B.), and according to Gopal Chakravarti, who says the *jīva* is here meant, *chaitanya*.

<sup>3</sup> Indra.

<sup>4</sup> Queen and Ruler of the worlds.



And may She who is now saluted by us as our Queen,<sup>1</sup>  
As also by the Suras,<sup>2</sup> tormented by arrogant Asuras,<sup>3</sup>  
Whom we call to mind  
As we bow our bodies in devotion to Her,  
Destroy at this very moment all our calamities.

---

<sup>1</sup> Ishā.

<sup>2</sup> The Good Devas.

<sup>3</sup> Their evil enemies.

# JAGADAMBIKĀ<sup>1</sup>

FROM THE DEVĪBHĀGAVATA PURĀNA<sup>2</sup>

1

It is by Thy power only  
That Brahmā creates, Vishnu maintains,  
And at the end of things Shiva destroys the universe.  
Powerless are they for this but by Thy help.  
Therefore it is that Thou alone art the Creatrix,  
Maintainer, and Destructress of the world.<sup>3</sup>

2

Thou art fame, mind, remembrance,  
And our refuge the mountain-born,<sup>4</sup>  
Companion, kindness, faith, and patience,  
Earth, Kamalā,<sup>5</sup> health,<sup>6</sup> the arts, and victory,

---

<sup>1</sup> Mother of the world.

<sup>2</sup> Chap. xix., Skandha v., p. 27, of the Bombay Edition (Venkateshvara Press), edited by Khemarāja; 1823, Shaka (1902), with Commentary by Nilakantha, hereafter referred to by the letter N.

<sup>3</sup> The Devī, who is the *mahākāranasvarūpā*, is also the *kāryasvarūpā*. As cause She is in the effect and is the *shaktirūpa* by which all things are done (N.).

<sup>4</sup> Here is meant the Shakti of Rudra (N.).

<sup>5</sup> Lakshmī, Devī of Prosperity and Beauty.

<sup>6</sup> *Pushti*: nourishment.

Contentment, ever victorious,<sup>1</sup> Umā,<sup>2</sup> Rāmā,<sup>3</sup>  
True knowledge, and the highest *buddhi*.<sup>4</sup>

3

Science, forgiveness, beauty, retentiveness art Thou,<sup>5</sup>  
Who art known in the three worlds as all in all.  
Who is there that unaided by Thee can do ought?  
Thou art the abode wherein all men dwell.<sup>6</sup>

4

Thou art the upholder.  
Were Thou not so, how could the tortoise and serpent  
uphold the Earth?<sup>7</sup>  
Thou art the Earth itself.  
Were this not so, how could this weighty world rest on  
Ether?<sup>8</sup>

5

Those who through Thy *māyā* pray to Devas,  
Such as<sup>9</sup> the four-headed One<sup>10</sup>, Vishnu, Rudra,<sup>11</sup> Fire,

<sup>1</sup> *Vijayā*. The Devī Pr. says: "After conquering this very powerful King of the Daityas, named Padma, She is known in the three worlds as Vijayā and unconquerable (*aparājitā*)."

<sup>2</sup> See Hymn to Annapurna, *post* Here the Ishvara Shakti (N.).

<sup>3</sup> A name of Lakshmī.

<sup>4</sup> See p. 80, note 8.

<sup>5</sup> *Medhā*, which means, in particular, the retentive faculty or memory, and in general, intelligence.

<sup>6</sup> For in Her all men have their being. She is as *Adhārashakti*, their support (N.).

<sup>7</sup> As the Purāṇas represent them as doing. The verse deals with the attributes of the *ādharashakti*.

<sup>8</sup> *Gaganam*.

<sup>9</sup> Literally, "headed by," or instances of principal Devas.

<sup>10</sup> Brahmā.

<sup>11</sup> Shiva.



The White-rayed one,<sup>1</sup> Yama,<sup>2</sup> Vāyu,<sup>3</sup> and Ganesha  
Are indeed ignorant,<sup>5</sup>  
For can these do anything without Thy power?<sup>6</sup>

## 6

O Mother! those who do *homa*<sup>7</sup> with ghee on fire,  
With great ceremony in the name of the Devas,  
Are of but small intelligence.<sup>8</sup>  
If Thou art not *svāhā*,<sup>9</sup> then how can they make sacrifice?  
Do they not worship Thee?  
If not they are ignorant.<sup>10</sup>

## 7

In this world Thou art the giver of enjoyment  
To things which move and are still.<sup>11</sup>  
Thou givest life to all things being as they are parts of Thee.  
O Mother! as Thou nourisheth all Thy Suras,<sup>12</sup>  
So also dost Thou nourish others.

<sup>1</sup> *Subrāṅgshu*, or the moon.

<sup>2</sup> Lord of Death.

<sup>3</sup> Lord of the Air.

<sup>4</sup> The elephant-headed Deva, son of the Devī as Pārvvatī and Shiva.

<sup>5</sup> *Vimūḍha* (see also *Umāsaṅghitā* of Shiva Purāṇa).

<sup>6</sup> *Ye vā stuvanti manuṣṣā amarān vimūḍhā,  
Māyā guṇaistava chaturmukha vishnurudrān,  
Subrāṅgshuvahnīyamavāyuganeshamukhyān,  
King tvāmrite janani te prabhavanti kārye.*

<sup>7</sup> The sacrifice done with ghee poured into fire.

<sup>8</sup> *Alpadhīyah*.

<sup>9</sup> The mantra used in *homa*.

<sup>10</sup> *Svāhā nachet tamasi te kathamāpuraddhā,  
Tvām eva king nahi ya janti tato hi mūdhah.*

<sup>11</sup> Here apparently trees and the like, as contrasted with the animal world.  
She allots the *karma* (N.).

<sup>12</sup> The Devas, Her children.

8

O Mother! as men who are of good heart,  
 Never for the mere pleasure thereof  
 Cut down leafless and bitter (fruited) trees  
 Which have sprung up in the forest.  
 Therefore Thou dost even greatly protect the Daityas.<sup>1</sup>

9

Though Thou slayest in the battlefield with Thy arrows the  
 enemies,  
 Knowing their desire for amorous play with celestial  
 women,<sup>2</sup>  
 Yet such is Thy nature that even then Thou showest  
 kindness to them.  
 For Thou so slayest them  
 That in another body<sup>3</sup> they may obtain fulfilment of their  
 desires.

10

Most wonderful it is that Thou hast assumed body  
 For the destruction of the Dānavas,<sup>4</sup> famed for their power,

---

<sup>1</sup> That is, the Devī does not slay even the Daityas for the mere savage pleasure of killing, and even those whom She slays are slain by Her for the good of the world and their own good, that being slain by Her hand they may go to heaven (see next verse). The Kumārasambhavam says that a man cannot cut down even a poisonous tree if planted by his own hand.

<sup>2</sup> *Devāṅganāsuratakelimatiṅ viditvā.*

<sup>3</sup> That is, a celestial body. For, as Daityas do not perform sacrificial rites, etc., so they cannot gain heaven. But when killed by the hand of the Devī, thither they go to their enjoyment, and the Devas are protected.

<sup>4</sup> Sons of Danu. Enemies of the Devas.

When Thou mightest have slain them by Thy mere will.  
The cause of this is Thy play<sup>1</sup> and nothing else,<sup>2</sup>

## 11

Alas! of a verity unhappy are they  
Who when the Kali age, the worst of ages, has come,  
Do not worship Thee.  
Men cunning and skilled in the Purānas  
Have made the people devoted to the worship of Hari and  
Shankara,<sup>3</sup>  
Who are but Thy creatures.<sup>4</sup>

## 12

Those who worship with devotion Devas,  
Though they know that they are distressed, harassed by  
Asuras, and subject to Thy control,  
Are of a surety like unto a man  
Who, with the light of a clear lamp in his hands,  
Yet falls into some waterless and terrible well.<sup>5</sup>

---

<sup>1</sup> *Kṛīdarasa*—that is, *līlā*.

<sup>2</sup> *Kṛīdārasastava nachānyatarotrahetaḥ* (cf. the Vedantic sūtra *okavattulīlā-kaivalyam*).

<sup>3</sup> Vishnu and Shiva.

<sup>4</sup> *Dhūrtatāḥ purāṇa dhaturairhari shankarānām,  
Sevāparāścha vihitāstava nirmmitānām.*

Men, the verse says, thus worship the creature instead of the Creatrix.

<sup>5</sup> *Jñātvā surāṅgstava vashān asurārddhitāṅshcha,  
Yevai bhajanti bhuvī bhāvayuta vimānāu,  
Dhritvā kare suvimalaṅ khalū dīpakāṅte,  
Kupe patanti manuḥjā vijaletīghore.*

(See also *Umāsaṅghitā*.)



## 13

O Mother! Thou art the remover of the pains which arise  
 from birth,  
 And art known by those desirous of liberation  
 As the giver of happiness when Thou art *vidyā*,<sup>1</sup>  
 And of unhappiness when Thou art *avidyā*,<sup>1</sup>  
 Surely it is only the ignorant who do not worship Thee,  
 Such as are attached to enjoyment without wisdom.<sup>2</sup>

## 14

Even Brahmā, Hara, and Hari, as all other Suras,<sup>3</sup>  
 Ever worship Thy lotus feet, which are our refuge.  
 But those who are of small intelligence and beset with error  
 Do not worship Thee.  
 And so ever repeatedly fall into the ocean of the world.<sup>4</sup>

## 15

O Chandī!<sup>5</sup> it is most surely by the favour of the dust on  
 Thy lotus feet  
 That Brahmā in the beginning of things creates,  
 Shauri<sup>6</sup> protects, and Hara<sup>7</sup> destroys the whole world.

---

<sup>1</sup> Knowledge and nescience, the source of *nivritti* and *pravritti*, with the latter's attendant miseries.

<sup>2</sup> *Kilamandadhībīrṇārādītā janani bhogaparaistathājñaiḥ.*

<sup>3</sup> Devas.

<sup>4</sup> *Tadvai nayelpa matayo manasā bhajanti,*  
*Bhrāntāḥ patanti satatāṅ bhavasāgarete.*

<sup>5</sup> Nilakantha derives the word from *chadī* ("the wrathful one fearful to the whole world"). *Shruti* says of the Brahman: *Mahadbhayāṅ vajramudhyatam* "(great fear and a ready thunder-bolt")

<sup>6</sup> Vishnu.

<sup>7</sup> Shiva.

He is indeed unfortunate  
Who in this world does not worship Thee.

16

O Devī! Thou art the *Devatā* of speech of both Suras and  
Asuras.

Without power of speech are even the foremost of Devas  
When Thou abidest not in them.

If men do speak, it is because they are not deprived of  
Thee.<sup>1</sup>

17

Hari,<sup>2</sup> when cursed by the greatly angered Bhrigu,<sup>3</sup>  
Became Fish, Tortoise, Boar, and Man-lion,<sup>4</sup> and Dwarf.<sup>5</sup>  
How can those who worship Him  
Escape the fire of death?

18

As is well-known, the *linga* of Shambhu<sup>6</sup> in the forest  
Fell on earth in like manner by the curse of Bhrigu.

---

<sup>1</sup> Sarasvatī is She who causes speech. Sound springing from the *Mūlādhāra* wherein is *Devī Kundalinī* proceeds from the stage of mere sound (*parā*), the potentiality of growth in the seed to that of *Pashyantī*, when the latter begins to sprout; then to *Madhyamā*, when the first two small leaves appear but inseparable; and lastly, as *Vaikhari*, when they separate, remaining united only their at base.

<sup>2</sup> Vishnu.

<sup>3</sup> The Rishi of that name.

<sup>4</sup> The Matsya, Kurmma, Varāha, and Nrisingha avatāra of Vishnu.

<sup>5</sup> *Chhalakrit*, which Nilakantha says = *Vāmana Avatāra* of Vishnu. *Chhalakrit*, because Balirāja was deceived by him.

<sup>6</sup> Shiva, who retired into the forest after the death of Satī, and who was powerless to protect even his own *linga*.

How can those, O Mother! who on earth worship Him<sup>1</sup> who  
holds a skull  
Attain to happiness either in this world or the next?

19

They who worship the elephant-faced Lord of Ganas,<sup>2</sup>  
Who was born of Mahesha,  
With Him in vain take shelter.  
They know Thee not, O Devī! Mother of the Universe,  
Who art easy of worship<sup>3</sup> and the giver of the fruit of all  
desires.

20

Wonderful it is that through Thy compassion  
Even the multitude of enemies slain by Thy sharpened  
arrows  
Have thus been made to reach Heaven.  
For had they not been so slain  
Calamities and the most painful of painful states would they  
have suffered  
In that hell which is the result of their (evil) *karmma*.

---

<sup>1</sup> Shiva.

<sup>2</sup> Ganesha, son of Shiva, so powerless.

<sup>3</sup> Devī is (as the *Lalitā*, verse 133, also says), "easily worshipped" (*sukhā-rādhyā*), without bodily pain by fasting etc., without restrictions on the mode of meditation. In the *Kūrma Pr.* the Lord describes to Himavat an easy mode of worship if he be unable to meditate on the Supreme Form. The Devī is also "easily pleased" (*Lalitā*, verse 162, *kshīpraprasādinī*)—that is, even by a little worship as the *Saura* and *Shiva Purāṇas* say of the Lord of Umā, with whom the Devī is one.



21

Even Brahmā, Hara, and Hari  
 From pride<sup>1</sup> know not Thy power.  
 How, then, are others able to know it,  
 Bewildered as they are by Thy (three) *gunas* of incom-  
 parable power?<sup>2</sup>

22

Even *Munis*<sup>3</sup> suffer, who, being ignorant (of Thee).  
 Do not adore Thy thought-transcending lotus feet,  
 And are set upon the worship of sun and fire.<sup>4</sup>  
 By them, even though they read hundreds of *Shruti*,<sup>5</sup>  
 The Supreme object of desire<sup>6</sup> is not known, which is the  
 essence of all Vedas.

---

<sup>1</sup> *Garbābhāvāt*.

<sup>2</sup> Devī is "all-bewildering" (*Sarvamohinī*). In Kūrma Pr., Shiva says: "This *Māyā* is dear to me by which the world is bewildered, I bewilder the whole universe with the Devas, Daityas, and men." The operation of the *tāmasika* *guna* veils from them the truth.

<sup>3</sup> The Mārkaṇḍeya Purāṇa s̄ays: "That Divine Devī Mahāmāyā forcibly draws away the minds of even the sages (*Munis*), and leads them into confusion."

<sup>4</sup> Because they are *pratyakshadevatā*—that is, visible, and She, the supreme ground of them, is beyond vision, mind, and speech.

<sup>5</sup> The reading of much *shruti* (revelation) teaches them nothing, for their ignorance conceals from them its true meaning.

<sup>6</sup> *Paramārthatattva*. Sankhya says that there are two different kinds of *artha* or object. One is *bhoga* (enjoyment), the second, which is the supreme object (*paramārtha*) is *moksha* (liberation). The one exists in the current issuing from Devī (*Avidyā*), the other returns on the other current, which draws to the Devī (*Vidyā*).

23

Methinks it is Thy (three) *gunas*,  
 The power of which is so famed on earth,  
 Which makes men turn away from devotion (to Thee),  
 And attaches them to Vishnu, Isha,<sup>1</sup> Bhaskara,<sup>2</sup> Ganesha,  
 By (the teaching of) various *Āgamas*<sup>3</sup> of their own devising.<sup>4</sup>

24

O Ambikā! (so great is Thy mercy)  
 That Thou art not angry with,  
 But showest kindness to, and maketh greatly prosperous  
 Even those who, skilful in the *mantra* of delusion,<sup>5</sup>  
 Make the best of men<sup>6</sup> turn away from Thy feet  
 By *Āgamas* made by themselves,<sup>7</sup>  
 Teaching of devotion to Hari and Hara.<sup>8</sup>

---

<sup>1</sup> Shiva.

<sup>2</sup> The Sun (*Sūryya*).

<sup>3</sup> Here used generally for *Shāstra*, though also used in a special sense as denoting Veda and Tantra, to the latter of which, Nīlakantha perhaps refers. *Nānātantraīhmohakāih* ("many deluding Tantras"). The reference is here to the dualistic scriptures.

<sup>4</sup> *Svabuddhirachitairvividhāgamaishcha* ("composed by themselves").

<sup>5</sup> *Mohamantranipunāṅg*.

<sup>6</sup> According to Nīlakantha, Brāhmanas.

<sup>7</sup> Literally, "said by themselves" (*svoktāgamaih*)—that is, as Nīlakantha says, *purushapranītāgamaih* (or *Āgamas* composed by men and not revealed by Shiva).

<sup>8</sup> Vishnu and Shiva who are themselves only the children of the Mother, and as much creatures, though of the highest kind, as others are.



25

In the Satya age<sup>1</sup> the *sattva guṇa*<sup>2</sup> was very powerful,  
Therefore there were no Asadāgamas.<sup>3</sup>

But in the Kalī age learned folk conceal Thee (from the  
people).

And adore those Devas imagined by them (to be objects of  
worship).<sup>4</sup>

26

*Munis*,<sup>5</sup> in whom the *sattva guṇa*<sup>6</sup> is very pure,  
Meditate upon Thee,

<sup>1</sup> The first and best of the four ages : Satya, Tretā, Dvāpara, and Kālī, the commonly supposed present age. In the second, virtue (*dharma*) decreased by a quarter, in the third by a half, and in the present or Kālī age only a quarter of *dharma* remains.

<sup>2</sup> The *guṇa*, which manifests on the moral plane as goodness.

<sup>3</sup> Literally, ' bad Āgama,' a name applied by some to the Tantra of the "downward current" (*arddharetas*), but here has a general significance to all *Shāstra*, whether Tantra or otherwise, of a dualistic character (*asachchhāstrāni*).

<sup>4</sup> *Turyye yuge bhavati chātibalang guṇasya,  
Turyyasyatena mūthitānyasadāgamāni tvang,  
Gopayanti nipunāḥ kavayah kalauvai  
Tatkalpitān suraganā nāpi sangstuvanti.*

"Imagined by them" (*tatkalpitān*). This does not mean that the Devas do not exist. Hari, Hara, Isha, Ganesha, Bhaskara, and others have been mentioned in previous verses. The verse is *stutivāda*, in which that which is its direct object, is dealt with to the exclusion of all others. What is meant is that She alone is to be worshipped and not any other. *Kalpanā* is to mistake one thing for another. Thus the world is taken (*kalpitā*) to be real when the Brahman alone is so. And so, too, mother-of-pearl is mistaken for silver (*shuktirajatakalpanā*), or a rope for a snake (*rajjusarpakalpanā*); so people take the Devas to be the ultimate object of worship when it is only the Devī whose manifestations they are, who is such.

<sup>5</sup> Sages.

<sup>6</sup> See Introduction.



Who art the giver on earth of the fruit of liberation,  
 Who art perfect in *yoga*<sup>1</sup> and the supreme knowledge.  
 Such never again suffer pain in the womb of a mother.<sup>2</sup>  
 They are only praiseworthy who are absorbed in Thee.

27

*Chitshakti*<sup>3</sup> is in *Paramātmā*,  
 Therefore also it is manifested<sup>4</sup> in the world,  
 Wherein it is known as the cause of its creation, main-  
 tenance, and destruction.<sup>5</sup>  
 Who else in this world without Thee and of his own power  
 Is able to create, move and destroy?<sup>6</sup>

28

O Mother of the world !  
 Can the *Tattvas*,<sup>7</sup> deprived of *Chit*,<sup>8</sup> create the world?  
 They are lifeless things.<sup>9</sup>

<sup>1</sup> *Yogasiddhām*. The manifested Devī as Umā was a great *yoginī*.

<sup>2</sup> Are never reborn. According to Hindu ideas the child suffers great pain and misery in the womb of its mother, the remembrance of which is lost on its birth to the world.

<sup>3</sup> That is, *chaitanya* (Nīlakantha). See the Sangkshepashārīraka.

<sup>4</sup> In name and form (*nāmarūpātmaka*).

<sup>5</sup> *Bhavaḥkṛityakartā*. Literally, "performer of worldly action"—that is, those stated. For, according to Vedānta and Nyāya, it works therein by its Shakti, though in Sankhya the Purusha is merely an enjoyer, spectator, and witness (*bhoktā, drashī, sākshī*).

<sup>6</sup> Cf. *Dakshinamurtisāṅghitā*.

<sup>7</sup> The twenty-four beginning with *Mahat*.

<sup>8</sup> *Vide ante*.

<sup>9</sup> *Jarāni*: mere matter but for the informing life of the Goddess.

O Devi! can the *indriyas*<sup>1</sup> with their objects and functions,<sup>2</sup>  
Bear fruit without Thee?

29

O Mother! had you not as *Svāhā*<sup>3</sup> been the cause thereof,  
Even the Devas could not have obtained their enjoined own  
portion,  
Offered in sacrificial rites by *Munis*.<sup>4</sup>  
Therefore Thou maintainest the whole world.<sup>5</sup>

30

By Thee all this universe was in the beginning of things  
created;  
Thou protecteth the Regents of the Quarters among whom  
Hari and Hara are foremost.  
At the dissolution of things Thou devourest the whole  
universe.  
That which has been done by Thee from the creation  
Even Devas<sup>6</sup> know not.  
What, then, shall we say of unfortunate men?

---

<sup>1</sup> The so-called "senses" of knowledge (*Jñānendriya*), viz.: *Chakṣu* (eye), *Śrotra* (ear), *ghrāṇa* (smell), *rasanā* (tongue), *tvak* (skin) and of action (*karmendriya*); viz., *Vak* (speech), *pāṇi* (hand), *pāda* (feet), *pāyu* (anus), *upastha* (genitals).

<sup>2</sup> *Indriyāṇi guṇakarmayutāni*. Thus, form (*rūpa*) is the *guṇa* or object (*vishaya*) of the eye, and *darśana* (or seeing), its function (*karma*).

<sup>3</sup> The *Mantra* used in *Agnikriyā* and wife of Agni.

<sup>4</sup> If the *Mantra* *Svāhā*, which is the *Devī*, be not said, then the Devas get nothing from the *homa*. Their *Shastric* portion they obtain by virtue only of the *Devī* as *Svāhā*, the cause thereof.

<sup>5</sup> The *Devī* protects the Devas, and if the Devas are maintained, then the whole world is maintained, as the Devas are Her agents in the maintenance thereof.

<sup>6</sup> *Manujā*, which here, according to *Nīlakantha*, includes Devas.

## 31

O Mother! Thou hast by slaying the greatly formidable  
 Asura,  
 Who assumed the form of a buffalo,<sup>1</sup>  
 Protected the Devas.  
 Even the Vedas know Thee not as Thou really art.<sup>2</sup>  
 Small of intellect as we are how can we praise Thee?

## 32

O Mother! Thou hast accomplished a great work  
 In destroying this wicked foe of ours,  
 A thorn painful beyond all thought  
 (In the side of) the whole world.  
 Thy fame will spread throughout the whole universe.  
 Do Thou, whose power is known to be incomparable,  
 By Thy mercy protect us.<sup>3</sup>

---

<sup>1</sup> The Demon Mahīsha.

<sup>2</sup> *Gatīngtava yathārthatayā na jagmuh.*

<sup>3</sup> The hymn concluding, Devībhāgavata continues, Vyāsa said: "Devī, thus praised, said in soft, sweet voice, 'Oh, best of Devas, tell Me what other thing most difficult and hard to accomplish you would have Me do?'"



## DURGĀ

(MAHĀBHĀRATA VIRĀTA PARVAN)<sup>1</sup>

SALUTATION to Thee, O giver of blessings,  
Dark<sup>2</sup> Virgin,<sup>3</sup> observant of the vow of chastity,<sup>4</sup>  
Whose form is beauteous as that of the rising sun,  
And Thy face as that of the full moon;  
Four-armed and faced art Thou.  
Wide-hipped, full-breasted,<sup>5</sup>  
Wearing emerald and sapphire bangles and armlets;  
Thou art resplendent as Padmā,<sup>6</sup> Spouse of Nārāyaṇa,<sup>7</sup>  
And rangest the ethereal regions.  
Thy form and chastity<sup>8</sup> are of the purest.  
Dark art Thou like the blue-black cloud,  
Whose face is beauteous as that of Saṁkarshaṇa.<sup>9</sup>  
Long are Thy two arms, as it were bannered poles in honour  
of Indra.<sup>10</sup>  
Thou bearest in Thy six other arms  
A vessel, lotus, bell, noose, bow, a great discus,<sup>11</sup> and other  
weapons.

---

<sup>1</sup> Chap. VI., sung by Yudhisthira, when on the way to the City of Virāta.

<sup>2</sup> *Krishnā*.

<sup>3</sup> *Kumārī* (see p. 42, note 10.)

<sup>4</sup> For She observed *brahmacharyya*.

<sup>5</sup> *Pīnashronīpayodhare*.

<sup>6</sup> Lakshmi.

<sup>7</sup> Vishnu.

<sup>8</sup> *Brahmacharyya*.

<sup>9</sup> Shiva.

<sup>10</sup> In ancient times a long bamboo surmounted with a flag was set up on the  
1st of Assar, in honour of Indra to secure rain.

<sup>11</sup> *Chakra*.

Purest woman art Thou on earth.<sup>1</sup>

Thy well-formed ears are decked with beautiful earrings.

Thy face challenges the moon in beauty.

Wonderful is Thy crown, and beautiful is the braid (of Thy hair).

Thy body is like that of a serpent<sup>2</sup>

Thou glitterest with brilliant girdle round Thy hips,

And shinest like Mount Mandāra encircled by the snake.<sup>3</sup>

With standing peacock feathers on Thy head, Thou art resplendent.

By Thy vow of virginity Thou hast maintained heaven.<sup>4</sup>

It is for this, O slayer of the Asura Mahisha,<sup>5</sup>

That Thou art praised and worshipped by the Devas for the protection of the three worlds.<sup>6</sup>

Foremost of Devas, be gracious to me;

Show me Thy mercy, and be auspicious.<sup>7</sup>

Both Jayā and Vijayā<sup>8</sup> art Thou.

Thou givest victory in battle;

Give me, too, victory, O Devī!

Give me now a boon.

Thy constant abode is on the Vindhya, the foremost of mountains.

---

<sup>1</sup> *Strivishuddhāchayābhavi.*

<sup>2</sup> *Bhujangā bhogavasena*, which Nilakantha says is *Sarpasharirā-kārena*.

<sup>3</sup> Thus used for the churning of the ocean.

<sup>4</sup> *Tridivang* or *svarga*; for there 'the Three' shine.

<sup>5</sup> The son of Jambāsura, whom the Devī fought for many years before he was slain by Her (see Mārkaṇḍeya Purāṇa). During the great Durgā festival in autumn, the Devī is represented as slaying this formidable Asura, so called as having assumed the form of a buffalo.

<sup>6</sup> *Bhuh, Bhuvah, Svah*, the earthly, atmospheric, and celestial spheres.

<sup>7</sup> *Shivābhava*. Shiva is so called because he is auspicious.

<sup>8</sup> Two Companion Devatās of Durgā.



O Kālī! O Kālī! O Mahākālī!<sup>1</sup>  
 Thou delightest in wine, meat, and animal sacrifice,<sup>2</sup>  
 Bestowing boons, going whithersoever Thou wilt.  
 Thou art ever followed by Brahmā<sup>3</sup> and other Devas,  
 By those who call upon Thee to lighten their burdens,  
 As by those who salute Thee at dawn of day.  
 Nothing is unattainable either by way of wealth or children.  
 Thou art called Durgā<sup>4</sup> by all because Thou savest men  
 from difficulty.<sup>5</sup>  
 Whether in dangerous lands or sinking in the great ocean,  
 Thou art the sole refuge of men.  
 When assailed by robbers, when crossing streams and seas,  
 As also in wildernesses and great forests,  
 Those who remember Thee, O Mahādevī! are never lost.  
 Thou art fame, prosperity, constancy, success, and modesty,  
 Intelligence, knowledge, and man's offspring.  
 Thou art the two twilights,<sup>6</sup>  
 Night, the light of sun and moon,  
 Sleep, beauty, forgiveness, and mercy.  
 Thou, when worshipped by Thy devotees, destroyest  
 Ignorance, man's fetters, loss of children and wealth,  
 disease and fear of death.  
 I who have lost my kingdom seek Thy protection.

---

<sup>1</sup> Spouse of Mahākāla, an aspect of Shiva.

<sup>2</sup> *Sidhumāṅsapashupriye*. *Siddhu* is a spirit distilled from molasses.

<sup>3</sup> *Bhūtāṅh*, which Nilakantha says here denotes the oldest beings, Brahmā and other Devas.

<sup>4</sup> Durgā.

<sup>5</sup> Literally, one who rescues from difficulty.

<sup>6</sup> *Sandhya*, early dawn when the stars are vanishing, and evening as they are about to appear.



I bow to Thee, Sureshvarī, with bended head :  
Grant me protection,  
Thou whose eyes are like the leaf of the lotus.  
O Thou who art truth itself, be true to us.  
O Durgā ! give me shelter,  
Who art merciful to Thy devotees, protect me.<sup>1</sup>

---

<sup>1</sup> Thus praised by the son of Pāṇdu, the Goddess showed Herself to him.

## ĀRYĀ'

FROM THE HARIVAMSAA

THOU art liberation,<sup>2</sup> prosperity, life,<sup>3</sup>  
Fame, modesty, and learning, reverence and intelligence,  
Twilight,<sup>4</sup> night, lustrous day,  
Sleep and the night of death,<sup>5</sup>  
Āryā, Kātyāyanī, Kaussikī,<sup>6</sup>  
Observant of *brahmacharyya*,<sup>7</sup>  
Mother of the leader of the celestial hosts,<sup>8</sup>  
Formidable one,<sup>9</sup>  
She who undergoes great austerities,<sup>10</sup>  
Jayā and Vijayā,<sup>11</sup>

---

<sup>1</sup> The sacred hymn as sung in ancient times by *Rishis*, related in chap. lviii- of the Harivamsaa, a sequel of the Mahābhārata. As to *Āryā*, see p. 153. note 4; p. 76, note 4.

<sup>2</sup> *Siddhi* (success), which here means the supreme *siddhi* or *mukti* (liberation).

<sup>3</sup> That is according to the commentator *jīvanam*.

<sup>4</sup> *Sandhyā*, or junction-time, morning and evening.

<sup>5</sup> *Kālarātri*, which is *pralayarātri*, or the night of the dissolution of all things.

<sup>6</sup> See p. 154, note 9.

<sup>7</sup> The virgin state, or the first of the *āshramas*.

<sup>8</sup> Skanda, or Kārtikeya, son of Shiva and the Devī.

<sup>9</sup> *Ugrachārī*, which should be *ugrachārīnī*, but this is *Arsha* (composed by *Rishis*), to whom the rules of grammar do not apply.

<sup>10</sup> See p. 82, note 1.

<sup>11</sup> Companion Devatās of Durgā.

Contentment, nourishment, forgiveness, mercy, eldest sister  
 of Yama,<sup>1</sup> clad in blue silken raiment,  
 Of various form,<sup>2</sup> without form, having many forms.<sup>3</sup>  
 With red, half-opened eyes.<sup>4</sup>  
 Large-eyed protectress of Thy votaries.  
 O Goddess ! Thou resideth on the peaks of fearful mountains,  
 by rivers, and in caves, forests, and groves.  
 Greatly worshipped by the Shavara, Varvara, and Pulinda  
 tribesmen,<sup>5</sup>  
 Thou traverseth in all directions the world  
 With peacock-feathered flags.  
 Thou livest on the Vindhya mountain,  
 Surrounded by fowls, goats, sheep, lions, and tigers,  
 Amidst the constant ringing of bells.<sup>6</sup>  
 Thou holdest the trident and spear.<sup>7</sup>  
 Sun and moon are Thy banners.  
 Thou art the ninth day of the dark half of the month,

---

<sup>1</sup> Mrityu, the God of Death.

<sup>2</sup> *Bahurūpā* (see the *Lalitā*, verse 155). The *Devī Bhāg.* Pr. says, "She is formless because She is supreme, She has many forms because of Her activity" (see also *Devī* and *Vāmana Purānas*): "She is also the *Shakti* of the countless Rudras." The term is much commented upon in the *Purānas*, *Upapurānas*, and *Tantras*.

<sup>3</sup> *Anekavidharūpinī*.

<sup>4</sup> *Virūpākshī*. Shiva is also called *Virūpāksha*. His eyes are, either owing to his state of *samādhi*, or consumption of *bhāṅg*, pictured as in a vague, dreamy, half-open state.

<sup>5</sup> *Shavarair varvaraischaiva pulindaischa supūjitā*—a line worthy of remark, for these were savage and non-aryan tribes.

<sup>6</sup> During worship of the image the worshipper rings a bell. There was a constant ringing of bells.

<sup>7</sup> *Pattisha*, a kind of spear with a sharp edge.



And the eleventh day of the light half thereof.<sup>1</sup>  
 Baladeva's<sup>2</sup> sister art Thou, glorious one,<sup>3</sup>  
 Fond of warring<sup>4</sup> (with demons),  
 Abode of all creatures.  
 Thou art death,<sup>5</sup> and the supreme end<sup>6</sup> of men,  
 Daughter of the cowherd Nanda,<sup>7</sup>  
 Unconquered,  
 Wearing bark and good cloth ;  
 Raudrī,<sup>8</sup> twilight,<sup>9</sup>  
 With dishevelled hair,<sup>10</sup>  
 And who art death,  
 Fond art Thou of offerings of wine and flesh.<sup>11</sup>  
 Thou art Lakshmi,<sup>12</sup>  
 And assumest the form of Alakshmi<sup>13</sup> for the destruction of  
 Dānavas,<sup>14</sup>  
 Thou art Sāvitri<sup>15</sup> of the Vedas,

<sup>1</sup> Auspicious days. On the ninth (*Navamī*) there is *Chandīpātha* (reading of *Chandī*), and on the eleventh (*Ekādashī*) fasting.

<sup>2</sup> Krishna's eldest brother.

<sup>3</sup> *Rajanīya* in text is said to be a wrong reading for *mahanīya*.

<sup>4</sup> *Kalahapriyā*. Literally, quarrelsome.

<sup>5</sup> *Nishtha*, which according to the commentator, here means *maranam*.

<sup>6</sup> That is, *mukti* (Liberation).

<sup>7</sup> Foster-father of Krishna.

<sup>8</sup> The dark (*tāmasika*) energy, called Raudrī, is said to be Chāmunda. There are said to be nine crores of different Chāmunda. (see Bhāskararāya Comm., *Lalitā*, verse 155).

<sup>9</sup> *Sandhyā*.

<sup>10</sup> Kālī and Tāra are always so represented (see *Karpūrādistotra*).

<sup>11</sup> *Surāmāṅsabalipriyā*.

<sup>12</sup> Devī of wealth and prosperity.

<sup>13</sup> Devī of misfortune and poverty.

<sup>14</sup> Sons of Danu, enemies of the Devas.

<sup>15</sup> The Gāyatri *mantra*.

Mother of Mantras.<sup>1</sup>  
 Thou art the *Dakshinā*<sup>2</sup> of the *ritvik*,<sup>3</sup> and art in the altars  
 of sacrificial rites,  
 And the religious sense<sup>4</sup> of *Rishis*.  
 Thou art Aditi of Devas.<sup>5</sup>  
 Plough of cultivators, earth of all creatures,  
 The success of merchants who fare in big ships,<sup>6</sup>  
 The coast of ocean,  
 And foremost Yakshi of the Yakshas,<sup>7</sup>  
 Surasā of Nāgās,<sup>8</sup>  
 Virginity<sup>9</sup> of maidens and good fortune of women,  
 Knower of the knowledge of Brahman,<sup>10</sup>  
 Initiation and supreme beauty,  
 Lustre of light, Rohinī<sup>11</sup> of planets.  
 Lakshmī, most successful art Thou in courts and fortresses,  
 In the confluence of rivers and in the full moon.  
 Thou art called Krittivāsa.<sup>12</sup>  
 Thou art Sarasvatī in the works of Vālmiki,<sup>13</sup>

<sup>1</sup> *Mantraganasya*, or, according to another reading, *bhūtaganasya*.

<sup>2</sup> The present offered to the officiating Brāhmana. <sup>3</sup> Priest.

<sup>4</sup> *Dharmabuddhi*, a term difficult to translate. A man is said to have *dharmabuddhi* who has great respect for religion and duty.

<sup>5</sup> The Devas were children of Aditi, as the Daityas were of Diti

<sup>6</sup> *Sāṅgyātrikānām* = *potavanijām*.

<sup>7</sup> That is, She is the Mother of Kuvera, the King of the Yakshas, a class of *Devayoni*.

<sup>8</sup> Mother of the serpent divinities (Nāgās).

<sup>9</sup> *Brahmacharyya*.

<sup>10</sup> *Brahmavādini*.

<sup>11</sup> The name of an asterism.

<sup>12</sup> The name of Shiva as clad in tiger-skin.

<sup>13</sup> Author of the Rāmāyana. Tradition says that he obtained a boon from the Goddess of learning and composed that work.



Memory in those of Dvaipāyana,<sup>1</sup>  
 Religious sense of *Rishis*<sup>2</sup> and (perfect) mind of Devas.<sup>3</sup>  
 Thou art the Goddess of wine,<sup>4</sup>  
 Adored art Thou by Thy creatures for Thy deeds.  
 Thou art the charming look of Indra,  
 And art the thousand-eyed<sup>5</sup>  
 Devī of ascetics,  
*Āraṇī*<sup>6</sup> of Agnihotra Brāhmanas,<sup>7</sup>  
 Hunger of all creatures,  
 Who satisfieth those in heaven.  
 Thou art *Svāhā*,<sup>8</sup>  
 Contentment, patience,  
 Receptacle of the Vasus,<sup>9</sup> hope of men,  
 Contentment which comes of work fully done;  
 All the quarters and their opposites,<sup>10</sup>  
 Flame of fire, lustrous Sakunī,<sup>11</sup>  
 Pūtana,<sup>12</sup> the terrible Revatī,<sup>13</sup>

<sup>1</sup> Krishna Dvaipāyana, one of the Vyasas, arranger of the Purāṇas, etc., who is said to have had all such *śāstra* by heart.

<sup>2</sup> *Vide ante* (see p. 149, note 4).

<sup>3</sup> *Mānasī*, which the Commentator says = "*Satyasangkalpātmikā chetovritti*"—that is, whose will and thought fully realizes itself.

<sup>4</sup> *Surādevī*.

<sup>5</sup> Indra.

<sup>6</sup> *Āraṇī* are the two sticks of *samīd* wood used to kindle sacrificial fire.

<sup>7</sup> Brāhmanas, who cherish fire in the house and perform *homa* thrice daily.

<sup>8</sup> Wife of Agni, the *mantra* used when making *homa*.

<sup>9</sup> Of whom there are eight: Apa, Dhruva, Soma, Dhara, Anila, Anala, Pratyusha, Prabhāsa (see Vishnupurāṇa, Book I., chap. XV.)

<sup>10</sup> *e.g.*, north and south, east and west, etc.

<sup>11</sup> A terrible spirit of that name.

<sup>12</sup> A female demon who attempted to destroy, but who was destroyed by the infant Krishna.

<sup>13</sup> Name of the twenty-seventh constellation, containing thirty-two stars.



Overpowering sleep of all beings,

Warrior<sup>1</sup>

Of learning Thou art, *Brahmavidyā*,<sup>2</sup>

*Ong* and *Vashat*.<sup>3</sup>

The *Rishis* know Thee as Pārvatī amongst women.

As Prajāpati<sup>4</sup> has said, Thou art Arundhatī<sup>5</sup> amongst women, with but one husband.<sup>6</sup>

The difference of disputants.<sup>7</sup>

Famous also art Thou as Indrānī.<sup>8</sup>

This universe, mobile and immobile, is permeated by Thee.

Without a doubt Thou art saviour in all battles.

Amidst fires and on the banks of rivers,

Amidst robbers, in forests and caverns,

When in prison or when assailed by enemies,

And in all times and places where life is in peril.

My heart, my reason, and mind are devoted to Thee.

Deliver me from all sins. Be gracious to me.

Whoever rising at dawn reads<sup>9</sup> for the space of three months

This sacred hymn to Devī compiled by Vyāsa,

Being himself pure and of controlled mind.

Obtains the desired fruit.

Whoever reads it for six months, to him also

<sup>1</sup> *Kshatriyā*.

<sup>2</sup> The science of Brahman.

<sup>3</sup> The *Mahāmantra* "om". *Vashat* is a *mantra*. As *Svāhā* is used with *homa*, so *sraushat*, *vaushat*, *vashat*, and *svadhā* are used in *pitrikriyā*.

<sup>4</sup> *Brahmā*.

<sup>5</sup> Wife of the sage Vashishtha, famous for her constancy and devotion.

<sup>6</sup> *Ekabhartrīnām*.

<sup>7</sup> *Bhedovivādashīlānām*.

<sup>8</sup> Spouse of Indra.

<sup>9</sup> Here follows the *phala* portion up to fourth line of next page (see p. 67, note 1).

The desired fruit is given. Such as read it for nine months obtain celestial vision, and he who reads it for one year gains all such success<sup>1</sup> as man may desire. O Devī! as was said by Dvaipāyana, Thou art the supreme divine Brahman.

Thou destroyest the bonds and the fearful destruction of men,

The loss of children and wealth, fear of death and disease.

Thou art in the form of desire, and dost grant the objects thereof.

Having deluded Kangsa, Thou enjoyest the whole world,

And I also shall live as a cowherd among kine;

To accomplish my work I shall become a cowherd of Kangsa.<sup>2</sup>

---

<sup>1</sup> *Siddhi*.

<sup>2</sup> The tyrant who sought to slay Krishna. The Chapter concludes: "Having thus addressed the Devī, the Lord disappeared, and She, too, saluting Him, expressed Her consent by saying, 'So be it.'"

# DURGĀ<sup>1</sup>

FROM THE MAHĀBHĀRATA<sup>2</sup>

1

I SALUTE Thee, leader of Yogīs,<sup>3</sup> one with the Brahman,<sup>4</sup>  
Dweller in the Mandāra forest.  
Virgin,<sup>5</sup> Kālī,<sup>6</sup> Spouse of Kāpāla,<sup>7</sup> of tawny hue.<sup>8</sup>  
Salutation to Thee, Bhadrakālī.<sup>9</sup>  
Reverence to Thee, Mahākālī,<sup>10</sup>  
Chandī,<sup>11</sup> Fearless one.<sup>12</sup> Salutation to Thee, Saviour<sup>13</sup>  
imbued with all good fortune.<sup>14</sup>

<sup>1</sup> See p. 114, note 6 ; p. 120, note 7 ; p. 135, note 1 ; p. 75, note 1.

<sup>2</sup> Bhīshma Parvvan, s. 23 (see Muir, O. S. T. iv. 432).

<sup>3</sup> *Siddhasenānī*. The *siddhas* are here *yogis* and sages. Nīlakantha (cited *post* as N.), in his Commentary, says the term means: She who, as leader (literally, commander of an army), gives success in *yoga* and attainment of the supreme abode.

<sup>4</sup> *Āryye*. Literally, noble, but here means, as Nīlakantha says, *prapya-brahmasvarūpa*—the own form of the accessible Brahman, as distinguished from the *nirguna Brahman* beyond thought and speech.

<sup>5</sup> Kumārī. It also means (N.) that She is every young.

<sup>6</sup> See p. 144, note 1.

<sup>7</sup> Kāpālī, one of Her forms. Kāpāla is Rudra, as leader of Kāpālas (Kāpālikas).

<sup>8</sup> *Kapḷākrishnapingalā*.

<sup>9</sup> Auspicious Kālī, who gives prosperity to Her devotees.

<sup>10</sup> See p. 144, note 1. The great Kālī Destructress in the form of death.

<sup>11</sup> Spouse of Chanda, or Kālāntaka, or Yama.

<sup>12</sup> *Chandā*—bold, daring, brave, courageous.

<sup>13</sup> *Tārīnī*, for She delivers from calamity.

<sup>14</sup> *Varavarnīnī* (N.), not "beautiful coloured," as it has been translated.



## 2

Of the race of Kata<sup>1</sup> greatly worshipful,  
 Dreadful one,<sup>2</sup> Giver of victory,<sup>3</sup> Victrix,<sup>4</sup>  
 Who holdeth a peacock's tail for Thy banner,  
 And art adorned with various jewels,  
 Bearing formidable spear, sword, and shield (made of skin).  
 Younger Sister of the chief of cowherds,<sup>5</sup>  
 Eldest one,<sup>6</sup> born in the family of the cowherd Nanda,<sup>7</sup>  
 Delighting in the blood of Mahisha,<sup>8</sup>  
 Kaushikī,<sup>9</sup> wearing yellow garments.

## 3

With auspicious smile,  
 Whose mouth devoured all demons,<sup>10</sup>  
 Salutation to Thee, delighter in battle.

<sup>1</sup> Kātyāyanī.

<sup>2</sup> *Karālī* = *krure* or cruel (to demons and other ill-doers). *Karāla vadanā* (wide-opened mouth) is an epithet of Kālī. "Gaping-mouthed, terrible, four-armed, with dishevelled hair"—*Karāla-vadanāṅ ghorāṅ, mukta-keshīṅ chatur-bhujām*, as the Kālī *dhyāna* runs.

<sup>3</sup> *Vijaya*—that is, particular (*vishista*) victory (N.).

<sup>4</sup> *Jayā*. *Jayā* and *Vijayā* are also the names of two female attendants (*Shakhī*) of Durgā.

<sup>5</sup> Gopendra or Krishna. In the *Harivangsha* and *Chandī* it is said that with the view of defeating the designs of Kansa in regard to the destruction of Devakī's offspring, Devī will be born as the ninth child of Yashodā in the same night as Krishna was born as the eighth child of Devakī, when Krishna would be carried to Yashodā and She to Devakī.

<sup>6</sup> *Jyeshtha* = *shreshthā*—superior to or best of all.

<sup>7</sup> In whose house Krishna was reared.

<sup>8</sup> The Asura of that name (see *Chandī*).

<sup>9</sup> A name of the Devī, as born in the race of the sage Kushika.

<sup>10</sup> *Kokamukhe*—when in battle with Raktavīja.

Umā,<sup>1</sup> giver of *shāka*,<sup>2</sup>  
 In the form of Maheshvara,<sup>3</sup> and in that of Vāsudeva,<sup>4</sup>  
 Destructress of Kaitabha,<sup>5</sup>  
 Golden-eyed, with half-opened eyes<sup>6</sup> grey-eyed,<sup>7</sup>  
 Veda and *Shruti*,<sup>8</sup> and most sacred.  
 Propitious to Brāhmanas engaged in the sacrificial rites,  
 Thou art Jātaveda,<sup>9</sup>  
 And art ever present in the sacred shrines<sup>10</sup> in the chief  
 cities of Jambudvīpa.<sup>11</sup>

4

Of Sciences Thou art the knowledge of Brahman,  
 Thou art the liberation of embodied beings,<sup>12</sup>

<sup>1</sup> See Hymn to Annapurna, *post*.

<sup>2</sup> *Shākambarī*. *Shāka* is a vegetable food given by Devī at the time of famine (Chandī).

<sup>3</sup> *Svetā* (N.), not white, as it has been translated.

<sup>4</sup> *Krishnā* (N.), not black, as it has been translated.

<sup>5</sup> A Daitya brother of Madhu (Chandī).

<sup>6</sup> *Virūpākshī* (see p. 147, note 4).

<sup>7</sup> *Dhūmrākshī* (N.) says grey and green, like those of a cat.

<sup>8</sup> Here Upanishads.

<sup>9</sup> *Jātavedasī*. Jātaveda is a name of Agni (Fire).

<sup>10</sup> *Chaityeshu*. Ordinarily this term is applied to the Buddhist shrine, of which it is commonly said: "One should not enter a Jaina's temple or Buddhist *chaitya*, even if pursued by an elephant" (*Hastinā tādya mānopi na gachchet jaina-mandiram* also *chaitya mandiram*. Here the term means *devatālaya*).

<sup>11</sup> A Puranic island by that name, not as it has been translated: "Who dwellest continually near to mountain precipices and sepulchres."

<sup>12</sup> "The great sleep of embodied beings," according to the last translator. But *Mahānidrā* (great sleep) is here *mukti* (liberation), which is the result of the *Brahmavidyā*, spoken of in the preceding line.



Mother of Skanda.<sup>1</sup>

O Bhagavatī<sup>2</sup> Durgā!<sup>3</sup> Thou liveth in inaccessible regions—

*Svāhā*,<sup>4</sup> *Svadhā*,<sup>5</sup> *Kalā*, and *Kāshthā*,<sup>6</sup>

Sarasvatī,<sup>7</sup> Savitrī.<sup>8</sup>

Mother of Vedas and Vedānta<sup>9</sup> art Thou called.

I praise Thee from the pure depth of my heart.

By Thy favour let us be victorious in battle.

Ever dost Thou abide in inaccessible regions,

In places full of fear and difficulty;

In the houses of Thy devotees, and in Pātāla.<sup>10</sup>

In battle Thou conquereth the Dānavas.<sup>11</sup>

Thou art drowsiness<sup>12</sup> and slumber<sup>13</sup>

5

Thou hast power to show wonderfully the world,<sup>14</sup>

Modesty,<sup>15</sup> and beauty.<sup>16</sup>

<sup>1</sup> Kārtikeya. By this it is meant that She is *sarvadevatārūpā*, in the form of all Devas, of whom Skanda is selected as a type (N.).

<sup>2</sup> See p. 114, note 2; p. 91, note 3.

<sup>3</sup> *Kāntāravāsini* (N.).

<sup>4</sup> Mantra used with *homa*, but here it means that all ritual acts are her embodiment (*Sarvakarmarūpā*).

<sup>5</sup> Mantra used in *pitrīkriyā* (see last note).

<sup>6</sup> *Kalā* is a division of time—one minute forty-eight seconds, or eight seconds, and *kāshthā* is one-thirtieth of that.

<sup>7</sup> Devī of speech and learning.

<sup>8</sup> She is *sarvavāṅg-māya-rūpa* (N.).

<sup>9</sup> End of the Vedas or Upanishad.

<sup>10</sup> The nether world.

<sup>11</sup> See p. 148, note 14.

<sup>12</sup> *Jambhane* = *tandrā* (N.), not "destroyer" as it has been translated.

<sup>13</sup> *Mohini* = *Nidra* (N.).

<sup>14</sup> *Māyā* = *adbhuta-pradarshanām* (N.).

<sup>15</sup> *Hrī* = *lajjā* representative of, and including all other actions of mind (N.).

<sup>16</sup> *Shrī*, or prosperity, and other attributes of Lakshmī.



Cause of creation and destruction,<sup>1</sup>  
 Creatrix,<sup>2</sup> Mother,<sup>3</sup> contentment, nourishment, constancy,  
 Light, Supportress of the sun and moon,  
 Power<sup>4</sup> of Him who possesses power,<sup>5</sup>  
 In ecstasy<sup>6</sup> Thou art perceived by Siddhas and Chāranas.<sup>7</sup>

---

<sup>1</sup> *Sandhyā*. the intervening period when night is going and morn coming, and *vice versa*, applied here to similar junction times in the creation and dissolution of the world (N.).

<sup>2</sup> *Sāvitṛī*. She who, by the lustre of Suryya, reveals (N.).

<sup>3</sup> Because, as a mother, She supports the world and all beings therein.

<sup>4</sup> *Aishvaryya*. The supreme faculties of omnipresence, omnipotence, etc.

<sup>5</sup> *Maheshvara*. She is the greatest wealth of Brahman.

<sup>6</sup> *Sankhya* or *Samādhi*, where light appears and the *ātman* is known (N ).

<sup>7</sup> Siddhas here mean those who are liberated whilst yet living (*jīvanmukta*), and Chāranas those who are *siddhas* from their birth.



HYMNS TO THE DEVĪ  
FROM SHANGKARĀCHĀRYYA



FROM STATIONERY  
TO THE DEN

# TRIPURASUNDARĪ

## (TRIPURASUNDARĪSTOTRA)

### 1

I SEEK refuge with Tripurasundarī,<sup>1</sup>  
Who wanders in the Kadamba forest;<sup>2</sup>  
The spouse of the Three-eyed One,<sup>3</sup>  
Bank of cloud (in the sky of the heart) of numbers of sages,<sup>4</sup>  
Whose hips defeat the mountain by their greatness.<sup>5</sup>  
Who is served by celestial women,

---

<sup>1</sup> The Devī is so called as the Spouse of Shiva, destroyer of the *tripura*, or cities of the three Asura—Kamalāksha, Tarakāksha, and Vidyumālī. According to the Kālikā Purāna, Parashiva is Tripura, because he has three *pura* in Him, His body becoming triple upon the manifestation therein of Brahmā, Vishnu, and Shivas. The Devī is then the Shakti of Paramashiva.

<sup>2</sup> The Kadamba (*Nauclea cadamba*) is a tree with orange fragrant blossom whereunder Krishna played (see *Adyākālīsvarūpastotra* in Mahānirvāna Tantra). *Kadamba* also denotes number (multitude), and in this sense the *Kadamba* forest is the universe which the Devī permeates.

<sup>3</sup> Shiva with the central eye of wisdom. Shiva is also *Tryambaka*, because He is the father of the three Devas, Brahmā, Vishnu, and Rudra (Tarkālangkāra Commentary, Mahānirvāna Tantra). The Rigvidhāna uses it as equivalent of Mahādeva.

<sup>4</sup> *Muni*. As the bank of cloud gives water, so She quenches the spiritual thirst of *munis*.

<sup>5</sup> *Nitambajitabhudaram*. *Nitamba* literally means buttocks, which, however, here reads rather absurdly in English, the side or hips being *pārsha*, *kaksha*, or *shroni* (cf. tenth shloka of the *Karpurākhyastava* “*Samantādāpīnastana-jaghanadhrikyauvanavatī*”).

Whose eyes are like the newly blown lotus,  
And who is dark as the colour of a freshly formed rain-cloud.<sup>1</sup>

## 2

I seek refuge with Tripurasundarī,  
The Spouse of the Three-eyed One,  
Who dwells in the Kadamba forest,  
And who is ever wandering ;  
The Large-eyed One who holds a golden *vinā*,<sup>2</sup>  
Wearing a necklace of priceless gems,  
Whose face is glowing with wine,<sup>3</sup>  
And who of Her mercy grants prosperity to Her devotees.

## 3

Ever are we protected by Her whose abode is the Kadamba  
forest,  
The weight of whose breasts are garlanded with glittering  
gems,  
Whose breasts are rising,<sup>4</sup>  
And excel the mountain in greatness ;  
Whose cheeks are flushed with wine,<sup>5</sup>

<sup>1</sup> That is, of the dark blue colour seen when the blue of the sky appears through a freshly-formed black rain-cloud.

<sup>2</sup> A stringed musical instrument of that name.

<sup>3</sup> *Mukhasamullasattvārūṇīm*. *Vārūṇī* is wine made from rice Here and in following verses the divine ambrosia (*amṛita*) is referred to.

<sup>4</sup> " Rising " (cf. *Durgādhyāna* in " *Devī Purāṇa* ") *pīṇṇatā payodharām*. As to weight and greatness, see *Annapurnādhyāna*, *Bhubaneshvaristotra* " *āpīvarastanātātāṅ tanuvṛittamādhyām*," and Introduction.

<sup>5</sup> *Madārūṇakapolaya* (see n. 3, ante).



Ever singing sweet songs ; the playful one,<sup>1</sup> dark as a cloud,  
Ever compassionate to all.

4

I seek refuge with Tripurasundarī,  
The Spouse of the Three-eyed One,  
Who stays in the Kadamba forest,  
Who is seated in the golden circle and dwells in the six  
lotuses,<sup>2</sup>  
Ever revealing like lightning the great power (of devotees),<sup>3</sup>  
Whose beauty is like that of the *Jaba* flower,<sup>4</sup>  
And whose brow is adorned with the full moon.

5

I take refuge with Her, the sweet speaker,  
Daughter of the sage Matanga,<sup>5</sup>  
Whose breast is adorned with the *vinā*.<sup>6</sup>  
And whose head is beauteous with locks of curling hair ;  
Who dwells in the lotus ;<sup>7</sup>

<sup>1</sup> *Līlayā*. Play (*līlā*) is the mark of a Deva, and the Devī's substance is play (*līlāmayī*). The Devī is Lalitā ("She who plays"). Padma Purāṇa says: "Having passed beyond the world She plays, hence She is called Lalitā." But the Creation is also Her play.

<sup>2</sup> *Shadambhu*—that is, the six *chakra* or centres in the human body: the *mūlādhāra*, *svādishthāna*, *manipura*, *anāhata*, *vishuddha*, and *ajñāpadmas* (see the translation of the Shatchakra Nirupana from the Sanskrit, "The Serpent power", edited by Arthur Avalon). The Devī exists as Kundalinī in these *chakra*.

<sup>3</sup> *Satatasiddhisaudaminim*. *Siddhi* (power so called), which lies latent, is instantly brought to light by Her.

<sup>4</sup> Scarlet hibiscus, the Tāntrik flower sacred to the Devī.

<sup>5</sup> *Rishi*.

<sup>6</sup> The musical instrument which She holds, the tip of which rests on Her breast.

<sup>7</sup> For she is also Kamalā or Lakshmī.

The destroyer of the wicked,  
Whose eyes are reddened with wine;<sup>1</sup>  
The charmer of the enemy of the God of Love.<sup>2</sup>

## 6

I take refuge with Tripurasundari,  
The Spouse of the Three-eyed One,  
Who should be meditated upon as in the first flush of Her  
nubile youth,<sup>3</sup>  
Her blue garment stained with drops of blood.<sup>4</sup>  
Holding the wine-cup,<sup>5</sup>  
Her eyes rolling with wine;<sup>6</sup>  
With heavy, high, and close-set breasts,<sup>7</sup>  
Dark of colour, and with dishevelled hair.<sup>8</sup>

<sup>1</sup> *Madārunāvilochanam* (see p. 162, note 3).

<sup>2</sup> That is, charmer of Shiva who destroyed Kamadeva with the fire from His eyes when the latter sought to distract him by thought of passion from the *yoga* in which he was engaged.

<sup>3</sup> *Smaretprathama pushpinim*, literally "as having the first 'flower'" which is used in the same symbolical sense as in English. The *pushpotsava* is the religious festival held on its first appearance at puberty.

<sup>4</sup> *Rudhiravindunilambaram*—that is, stained with the *pushpa* ("flower"). As this first shows itself when woman is ready to bear, so in the blue sky, which is the Devī's garment, signs are seen which herald Her creation.

<sup>5</sup> *Grihitamadhupānikām*.

<sup>6</sup> *Madhuvighurnanetranchalam* (see p. 162, n. 3).

<sup>7</sup> *Ghanastana bharonnatām*: "heavy" (cf. *Annapurnadhyāna Annapradāna-niratāṅga śanabhāranamrām*); "high" (cf. *Durgādhyāna*, ante Introduction); "close," so that, as it is said in the *Kumarāsambhavam* (chap. i.) of Kalidāsa: "Even that filament of a lotus could not be passed between them" ("*mrināla-sutrāntaramapyalabhyam*").

<sup>8</sup> *Galitachikurāṅg*. The Devi in this and other forms, as *kālī*, *Tārā* and *Chhinnamastā* is so represented. The epithet is a common one in Tantra (cf. *Karpuradīstotra*, verse 3).



7

At time of recitation I remember the Mother,  
 Lustrous as the scarlet hibiscus,<sup>1</sup>  
 Her body pasted with saffron and sandal,  
 Her hair kissed by musk;<sup>2</sup>  
 The Mother with smiling eyes,<sup>3</sup>  
 With red garland, ornaments, and raiment,  
 Who holds the arrow, bow, noose, and goad;<sup>4</sup>  
 The charmer<sup>5</sup> of countless men.

8

I worship the World-Mother  
 Who is served by celestial women,  
 The Spouse of Indra,

---

<sup>1</sup> *Jaba*, v. *ante*. So also the *Lalitā* (verse 147), "whose body is like the China rose."

<sup>2</sup> See the *Adyākālīsvarūpa Stotra* in the *Mahānirvāna Tantra*.

<sup>3</sup> The *Devī* is, according to the *Lalitā Sahasranāma* (verse 59) *chāruhāsa* (with beautiful smile), indicating a certain state of consciousness (*prabodha*) of highest bliss.

<sup>4</sup> These are Her weapons. The *Tantrarāja* (*Vāsana chap.*) says: "Mind is the bow of sugar-cane, desire the noose, anger the goad, and the five subtle sources of the elements (*tanmātra*) the five arrows of flowers." But the *Yoginīhrīdaya* says: "The noose is *Ichchāśhakti*, and goad *Jnānāśhakti*, and the bow and arrows *Kriyāśhakti*."

<sup>5</sup> She deludes men with her *māyā*; hence the *Lalitā* (verse 137) calls Her "all-bewildering" (*sarvamohinī*). The *Kurma Purāṇā* says: "This *māyā* is dear to me by which the world is bewildered. I bewilder the whole universe with the *Devas*, *Daityas*, and men."



Skilful in plaiting hair;<sup>1</sup>  
The devoted Spouse of Brahmā,  
Anointed with sandal paste;  
The Spouse of Vishnu,  
Adorned with pleasing ornaments.

---

<sup>1</sup> *Chikurabandhasairindhrikām*: for Her hair, which is in some of Her aspects dishevelled, is in others beautifully arranged.

# GANGĀ

(GANGĀSHTAKAM)

1

O BHAGAVATĪ GANGĀ! <sup>1</sup>

Thou art the playful garland on the head of Hara; <sup>2</sup>

Such as but touch a drop of the spray of Thy waters

Recline on the lap of the fan-holding women of the city  
of the immortals, <sup>3</sup>

Freed of the fear arising from the sinful Kali age. <sup>4</sup>

2

(O Devī Gangā!) may you purify us,

Thou who separateth the earth from Heaven, <sup>5</sup>

Gladdening the creeper-like matted hair on the head of  
Hara, <sup>6</sup>

Descending from the region of heaven,

Oozing from out the cave of the golden mountain, <sup>7</sup>

Falling upon the surface of the earth,

---

<sup>1</sup> The River Ganges, in whom the Devī manifests.

<sup>2</sup> Shiva. The Ganges in its descent from heaven at the call of Bhagīratha was caught in the matted hair of Shiva.

<sup>3</sup> *Amarāvati*. The city of Indra.

<sup>4</sup> Kaliyuga. The fourth, and, according to orthodox views, the present age, marked by the prevalence of sin.

<sup>5</sup> By the celestial Ganges called Mandākinī.

<sup>6</sup> See note 2 *ante*.

<sup>7</sup> Sumeru.

Purifier (as the River Mandakini) of the city of the Devas,  
Who art the powerful Destructress of the multitude of  
men's sins.

## 3

The trunks of elephants and their young make play with  
Thy waters,  
Fragrant with ichor-maddened swarms of bees,  
Trickling from the temples of elephants bathing therein.  
Thy stream is browned with the sandal paste  
Dropping from the breasts of Siddha women<sup>1</sup> who bathe  
therein.  
And nigh the river bank 'Thy water is strewn with *Kusha*<sup>2</sup>  
grass and flowers,  
There thrown by sages<sup>3</sup> at morn and even.<sup>4</sup>  
May the water of the Ganges protect us!

## 4

This divine sin-destroying Bhāgīrathī<sup>5</sup> now on earth  
Was in the beginning water in the vessel<sup>6</sup> of the Primeval  
Grandfather.<sup>7</sup>  
Then it was pure water from the feet of the Lord (Vishnu),

---

<sup>1</sup> Siddhas are celestial spirit (*devayoni*) of great purity.

<sup>2</sup> A species of grass used in worship.

<sup>3</sup> *Munis*.

<sup>4</sup> The flower and grass is thrown by them when they worship the Ganges in the morning and evening.

<sup>5</sup> Gangā is called Bhāgīrathī, because She was brought down from heaven by the prayer of Bhāgīratha, son of Dilipa of the solar race, in order to secure heavenly bliss for his kinsmen.

<sup>6</sup> *Kamandalu*, a gourd-shaped vessel used by ascetics.

<sup>7</sup> *Pitāmaha*. Brahma is so called.



Who sleeps on the serpent.<sup>1</sup>

Again it was the gem adorning the matted hair of Shiva,<sup>2</sup>

And, lastly, the daughter of the great sage Jahnu.<sup>3</sup>

## 5

May the entrancing<sup>4</sup> Gangā falling on the matted hair<sup>5</sup> of  
Hara,<sup>6</sup>

Descending from the Lord of Mountains,

Moving sinuously like a serpent to the ocean,

Flowing by the city of Kāshī,<sup>7</sup>

Dispeller of countless worldly fears,<sup>8</sup>

Saviour of those who bathe in Her waters,

Be ever victorious.

## 6

How can he who has seen Thy wave be bound by illusion?  
To him who has drunk of Thy water thou givest a dwelling  
in the city of the yellow-clad Deva.<sup>9</sup>

<sup>1</sup> The thousand-headed serpent Ananta Deva (see Vishnu Purāṇā).

<sup>2</sup> *Ante* p. 167, n. 2.

<sup>3</sup> Hence the river is called Jāhnavī. The verse speaks of the stages of the descent of the heavenly stream. *Rishi* Jahnu swallowed the Ganges, and then, at the prayer of Bhāgīratha, he let it issue from his thigh. The Ganges is called his daughter as She issued from him.

<sup>4</sup> *Manohārīnī* ("mind stealer").

<sup>5</sup> Shiva, like the ascetics, wears a coil of matted hair (*Jata*).

<sup>6</sup> Shiva.

<sup>7</sup> Benares, through which the Ganges flows.

<sup>8</sup> Fearlessness is the special gift of the Devī. The Mārkaṇḍeya Purāṇā says: "When You are remembered in times of difficulty, You take away all fear of all beings." She is *Bhayāpahā* (remover of fear); for Shruti says ("Tai. Up." ii. 9, 1): "By knowing the bliss of that Brahman none fear anything."

<sup>9</sup> That is, Vishnu, who is clad in yellow, and whose city is His heaven (*Vaikuntha*).

O Gangā! what time the bodies of those who assume body<sup>1</sup>  
 fall on Thy lap,<sup>2</sup>  
 For such, O Mother,<sup>3</sup> even Shatakṛita's<sup>4</sup> grandeur<sup>5</sup> is but  
 a small thing.

## 7

O Bhagavatī!<sup>6</sup> on Thy bank I drink Thy water only.  
 I worship Krishna, all thirst for worldly enjoyment having  
 gone.  
 Destroyer of all sin, Whose companionship is the stairway  
 to Heaven,<sup>7</sup>  
 O Devī! Gangā of lightsome, tremulous wave,  
 Be gracious to me.

## 8

O Mother! O Spouse of Shambhu!<sup>8</sup>  
 Who art ever associated with Shambhu  
 At death, upon Thy banks, with my hands folded upon my  
 head,  
 Remembering Thy name and the feet of Nārāyana,<sup>9</sup>  
 May my devotion to Hara and Hari<sup>10</sup> ever endure  
 At the time of the festival of life's departure!<sup>11</sup>

<sup>1</sup> Men.<sup>2</sup> That is, when on death, they are thrown into the Ganges.<sup>3</sup> The Devī is the Holy Mother (*Shrīmātā*), the first of Her names.<sup>4</sup> Indra, King of the celestials.<sup>5</sup> *Paḍa* or portion.<sup>6</sup> Feminine of Bhagavan, a term applied to God, and which means He who possesses *Bhaga*.<sup>7</sup> *Svarga*.<sup>8</sup> Shiva.<sup>9</sup> Vishnu.<sup>10</sup> Vishnu and Shiva.<sup>11</sup> Death (*prāṇaprayāṇotsava*), for it is the entrance to heavenly bliss.

He who of pure mind reads this sacred eight-versed hymn  
to Gangā  
Will be wholly released of all sin  
And will go the region of Vishnu.<sup>1</sup>

---

<sup>1</sup> *Vaikuntha* (see p. 169. n. 9).



## WAVES OF BLISS

(ĀNANDALAHARĪ)

1

O BHAVĀNĪ,<sup>1</sup> the four-headed Lord of creatures,<sup>2</sup> is not able  
to worship Thee,  
Nor even the five-headed destroyer of the Tripura,<sup>3</sup>  
Nor the six-headed commander of the celestial hosts,<sup>4</sup>  
Nor even the thousand-headed Lord of serpents.<sup>5</sup>  
If, then, they cannot, tell me who else is able so to do?

2

O Devī! how can we speak of Thy qualities,  
Which are not to be described by any *Nigama*,<sup>6</sup>  
As the sweetness of ghee,<sup>7</sup> milk, the grape, and honey  
Cannot be distinguished and described by words,  
But may be perceived by the tongue only;  
In like manner Thy beauty can be seen only by the eyes of  
Parameshvara.<sup>8</sup>

3

We ever pray to Thee, O Gaurī!<sup>9</sup>  
Youthful daughter of the Lord of mountains.

---

<sup>1</sup> See p. 189, note 6.

<sup>2</sup> Brahmā.

<sup>3</sup> Shiva (see p. 161, note 1).

<sup>4</sup> Kārtikeya, son of Shiva.

<sup>5</sup> Ananta on whom Vishnu reposes.

<sup>6</sup> Generally Shāstra and in special technical sense Tantra in which the Devī is the Guru.

<sup>7</sup> Clarified butter.

<sup>8</sup> The supreme Lord.

<sup>9</sup> See p. 28, note 1.

Beautiful is the betel<sup>1</sup> in Thy mouth  
 And the collyrium on Thy eyes ;  
 Beautiful, too, are the saffron on Thy forehead,  
 The necklet of pearls on Thy throat,  
 Thy silken garment and the glittering gold waist-ornament  
 on Thy large hips.<sup>2</sup>

4

May Bhagavati,<sup>3</sup> Satī,<sup>4</sup> whose lotus eyes sparkle,<sup>5</sup>  
 Spouse of Shambhu,<sup>6</sup> on the slope of whose breasts  
 Rests a beautiful garland of the flowers of the Mandāra  
 tree,<sup>7</sup>  
 Whose earring is the pleasing sound from the *vīṇā*,<sup>8</sup>  
 Who stoops (from the weight of her breasts),<sup>9</sup>  
 Whose beautiful swaying gait is that of the female  
 elephant<sup>10</sup>—  
 May that Bhagavati be ever victorious !

---

<sup>1</sup> *Tāmbūla*, or pan, which is chewed.

<sup>2</sup> *Prithukatitāte*.

<sup>3</sup> Feminine of Bhagavan.

<sup>4</sup> Devī as daughter of Dakṣha (see Introduction).

<sup>5</sup> *Ambhoruhachatulachakṣhu*. Literally, the lotus eye is ever moving, now glancing here, now there. Motionless eyes in women are not considered beautiful.

<sup>6</sup> Shiva.

<sup>7</sup> One of the five heavenly trees in the garden and city (*Amarāvati*) of Indra—viz., Mandāra, Pārijāta, Santāna, Kalpavriksha, Harichandana.

<sup>8</sup> The stringed instrument of that name borne by the Devī as Sarasvatī:

<sup>9</sup> *Nātangī*. So also the Annapurnā *dhyāna* represents the Devī as giver of food “stooping from the weight of Her great breasts” (*annapradāna nīratāng-  
stanabhāranamrām*, and see verse 6 *post*).

<sup>10</sup> *Mātangīruchiragati bhangī bhagavatī*.

## 5

O beauteous Aparnā !<sup>1</sup>  
 Bestow the fulness of happiness on me,  
 Thou whose limbs art covered  
 With ornaments of gold and gems glittering like the newly  
     risen sun,  
 Whose eyes are beautiful as those of a doe,  
 Of whom Shiva is a part,<sup>2</sup>  
 Who is of the golden colour of lightning,  
 Beauteous in yellow garments and tinkling anklets.

## 6

Shines forth does the Devī born in the snowy mountains.<sup>3</sup>  
 Her beautiful hands are like a red leaf.<sup>4</sup>  
 She is adorned with beautiful flowers and pearls.  
 Her head, by its weight of hair, seems covered by a swarm  
     of bees.<sup>5</sup>  
 It is She with whom Shiva seeks shelter,  
 Who stoops from the weight of Her breasts,<sup>6</sup>  
 Whose words are sweet,  
 The Destructress of ills,<sup>7</sup>

---

<sup>1</sup> See p. 188, note 5.

<sup>2</sup> That is, it is by Her favour that Shiva forms part of Her.

<sup>3</sup> *Himādrehsambhutā*—that is, the Himālaya, hence She is also called *Girijā* (mountain-born).

<sup>4</sup> Either from their natural colour or because dyed with lac.

<sup>5</sup> The bee goes to the lotus; the bees (her hair) settle upon her (lotus) face.

<sup>6</sup> *Kuchabharanatā* (see note to verse 5, *ante*).

<sup>7</sup> Disease (*rujānghantṛī*).



Ever and in all places pervading,<sup>1</sup>  
Tender creeper<sup>2</sup> of Intelligence and Bliss.<sup>3</sup>

7

Others worship with reverence the plant with leaves and  
particular qualities,

But I know that Aparnā alone in this world should be  
worshipped.<sup>4</sup>

Then the old Shiva garmented with space

Surely grants to Thy worshipper the fruit of full libe-  
ration.<sup>5</sup>

8

Thou art the Mother of all Vedas,

The regulator of all *dharma*s<sup>6</sup>

And the root of all wealth—

Thou whose lotus feet are worshipped even by the wealth-  
giver.<sup>7</sup>

---

<sup>1</sup> Literally, one who goes (*gantrī*).

<sup>2</sup> *Latikā*. Dim. of *latā* creeper to which woman is compared, for she clings to her husband as the creeper to the tree. Hence worship with woman in the Tāntrik *Panchatattva* is called *latāsādhana*.

<sup>3</sup> *Chidānanda* which, with *sat* (being), constitute the nature of the Supreme Being (Parabrahman).

<sup>4</sup> See p. 188, note 5. That is, some worship a particular Devatā to gain a particular result—e.g., Sarasvatī for learning, Lakshmi for wealth etc.; but Shankarāchāryya worships the supreme Aparnā, whom the Devas worship, who is without qualities, and does so only to give Her honour.

<sup>5</sup> Full *kaivalya moksha*, liberation above the various *pāda*; *sālokyā*, etc. (see p. 53, note 1), for *muktī* is of various kinds.

<sup>6</sup> Law of religion, duty, etc.

<sup>7</sup> That is Kuvera, Deva of wealth.

O Mother! Thou art the primal cause of all desires.  
 Victrix of Kāndarpa,<sup>1</sup> Thou art the seed of liberation for the  
 good.<sup>2</sup>  
 Thou art the Spouse of the Parabrahman.<sup>3</sup>

9

Although my mind be fickle and wanting in great devotion  
 to Thee,  
 Yet by Thy mercy Thou should look auspiciously upon me.  
 The cloud gives sweet water to the mouth of the *Chataka*<sup>4</sup>  
 bird.  
 I know not by what (good) fate my mind is directed.<sup>5</sup>

10

O virtuous One, from the corner of Thine eyes  
 Cast now a glance of kindness upon me;  
 Neglect so to do is not proper on Thy part,  
 Seeing that I have reached the refuge of Thy initiation.  
 Alas! if the creeper of desire,<sup>6</sup> whose very name shows that  
 it gives desire,

---

<sup>1</sup> A name of Kama, God of Love (see p. 37, note 7).

<sup>2</sup> *Satām*. She gives liberation to them.

<sup>3</sup> The Supreme Being, for from it preceded Shakti, as *Shruti* says, "*Sa vikshata*," etc. As the *Sārādā Tilaka* (chap. i.) says: "*Saehidananda vibhavat sakalat parameshvarāt, āśīchchaktistītonādonādvindusadmudbhavah*."

<sup>4</sup> A bird (*cuculus melanoleucus*) which is said to live on raindrops.

<sup>5</sup> That is, just as the *chataka* is given something, though it does not and cannot pray for it, so what the writer of the hymn receives must, since his devotion (*bhakti*) is so small and lacking in the force of prayer, be due to some undisclosed merit acquired as the result of past *karma*.

<sup>6</sup> *Kalpalatikā*—that is, a creeper which, like the *kalpa* tree, grants all desires that may be asked of it.



Yet cannot give that which is desired,  
What difference is there between it and any other common  
creeper?

## 11

I, though I have sought refuge with other Devatās,  
Have yet placed full trust in Thy lotus feet.  
If, nevertheless, your heart is not timely set on me,  
Then with whom shall I in my helplessness seek shelter,  
O Mother of the big-bellied one !<sup>1</sup>

## 12

As iron touched by the touchstone becomes at once gold,  
As the water of the roadway mixed with that of the  
Ganges becomes pure,  
In like manner will not my heart,  
Greatly soiled though it be by my great sins<sup>2</sup>  
Become pure if attached with devotion to Thee?

## 13

O Īshānī,<sup>3</sup> as the old Lotus-Born<sup>4</sup> and others have said,  
The rule is that if others than Thyself art worshipped,  
Only the particular fruit desired is gained;  
But Thou giveth more even than is asked for.  
Make me, then, ever attached to Thee by day and night.

---

<sup>1</sup> Ganesha.

<sup>2</sup> *Tattatpāpaih*. Literally, "those particular sins"—the sins of the hymnist who knows what they are.

<sup>3</sup> Feminine of Isha (Lord).

<sup>4</sup> Brahmā.



## 14

O Spouse of the great Lord of the three worlds!<sup>1</sup>  
 Most Pleasant is Thy abode,  
 The walls whereof glitter with various gems and crystals,  
 Whereon Thy image is reflected.  
 On the summit of Thy abode the quivering light waves of  
     the moon (are shed).  
 Therein dwell Mukunda,<sup>2</sup> Brahmā, and other Devas.  
 It is ever victorious.

## 15

Thy dwelling is in Mount Kailāsa.<sup>3</sup>  
 Thy worshippers are Brahmā, Indra, and other Devas.  
 All are subservient to Thee in the three regions.<sup>4</sup>  
 The number of *siddhis*<sup>5</sup> join their palms (in adoration before  
     Thee.).  
 Shiva is Thy lover;  
 Therefore, O Daughter of the Lord of mountains<sup>6</sup>  
 Nothing is equal to Thy fortune.

## 16

The old bull is (Shiva's) carrier.  
 Poison is his food;<sup>7</sup> space is his dwelling;

---

<sup>1</sup> See p. 143, note 6.

<sup>2</sup> Giver of liberation—that is, Vishnu.

<sup>3</sup> See "Introduction to Tantra Shastra."

<sup>4</sup> See p. 143, note 6.

<sup>5</sup> Great powers, such as *animā*, *laghimā*, etc., the power of becoming extremely light or heavy, of entering into things, etc., which, in their fulness, constitute the *aishvaryya* of the Lord (Ishvara), and in a lesser degree of those who approach His nature.

<sup>6</sup> Himālaya, for Devī was the daughter of the Mountain-King Himavat.

<sup>7</sup> See p. 14, note 1.

The cremation ground is his playground;<sup>1</sup>  
 Serpents are his ornaments.  
 All things in the world are known to the enemy of Smara;<sup>2</sup>  
 But the wealth of all this is due to the greatness of Thy  
     fortune,  
 O Mother!

17

The Lord of *Pashus*,<sup>3</sup> besmeared with ashes, sits in the  
     cremation ground.  
 From his nature arises the force which destroys the world.  
 Out of compassion for the whole world, He held the poison  
     in his throat.<sup>4</sup>  
 O Kalyāni!<sup>5</sup> in all this I see the fruit of his companionship  
     with Thee.

18

O Daughter of the mountain,<sup>6</sup>  
 When Gangā had seen Thy great beauty,  
 She was afraid,<sup>7</sup> and turned to water;

---

<sup>1</sup> Dakṣha, in the Bhagavata Purāṇa, reproaching Shiva, says: "He roams about in dreadful cemeteries, attended by hosts of ghosts and spirits, like a madman, naked, with dishevelled hair, wearing a garland of dead men's skulls and ornaments of human bone, pretending to be Shiva (auspicious), but in reality Ashiva (inauspicious), insane, beloved by the insane, the Lord of Bhūtas (ghosts and spirits), beings whose nature is essentially darkness" (Muir, O.S.T., iv. 738). The cremation ground is His abode, for there the passions are burnt away.

<sup>2</sup> God of Love, whom Shiva consumed.

<sup>3</sup> *Pāśupati*: a name of Shiva: as to *Pāśu* (see "Introduction to Tantra Śāstra"). Here the equivalent of Lord of men.

<sup>4</sup> See p. 14, note 1.

<sup>5</sup> Beneficent one. According to the Padma Purāṇa, Devī is worshipped as Kalyāni in the Malaya mountain, to which reference is made in verse 20.

<sup>6</sup> See p. 178, note 6.

<sup>7</sup> *Bhūtaivāśīt*, or may be abashed.

Then Shiva, seeing her sad, lotus-like face,  
In his mercy made a dwelling for Her on his own head.<sup>1</sup>

## 19

O Bhagavatī,<sup>2</sup> the Creator having with his own hands taken  
Thy bathing water  
Mingled with liquid sandal, musk, saffron, and flowers,  
And the dust of Thy moving feet,  
Created therewith the lotus-eyed women of the city of the  
Devas.<sup>3</sup>

## 20

If one but contemplates Thee, in play with Thy maidens,  
In pleasing springtide with its flowers and creepers  
Upon the lake, beautiful with many a blossoming lotus and  
flocks of geese,  
The waters of which are rippled by the breeze from the  
Malaya mountain,<sup>4</sup>  
From such an one all fevered ills<sup>5</sup> pass away.

---

<sup>1</sup> See p. 199, note 6.

<sup>2</sup> See p. 170, note 6.

<sup>3</sup> *Amarāvati*, the city of Indra.

<sup>4</sup> See note to verse 17.

<sup>5</sup> Literally, fever-produced disease (*jvara-janitapīdāpasarati*).



# YAMUNĀ<sup>1</sup>

(YAMUNĀSHTAKAM)

1

MAY the daughter of Kalinda<sup>2</sup> ever cleanse my mind of its  
impurity,  
She whose waters, beauteous as the black body of the enemy<sup>3</sup>  
of Mura,<sup>4</sup>  
Cleanse the overgrowth of plants and shrubs<sup>5</sup> which line its  
pleasant banks.  
Indra's heaven compared with Thy waters is but a thing of  
straw.  
Destructress of the sorrow of the three worlds—  
*Dhunotu me manomalam Kalindanandinī sadā.*<sup>6</sup>

2

May the daughter of Kalinda ever cleanse my mind of its  
impurity,  
She whose stream is highly adorned with overflowing water  
Destructress of sin, dark as night, like unto nectar,  
Greatly powerful for the destruction of all great sins,  
Beneficent One who is black of colour,

---

<sup>1</sup> The river sacred in particular for its memories of Shri Krishna, who on its banks sported with the cowherd women (*Gopīs*).

<sup>2</sup> Yamunā.

<sup>3</sup> Shri Krishna.

<sup>4</sup> A Daitya slain by Shri Krishna.

<sup>5</sup> *Kunjapūjā*.

<sup>6</sup> The refrain is translated in the first line.

Through company with the body of the good son of Nanda  
*Dhunotu me manomalam Kalindanandinī sadā.*

## 3

May the daughter of Kalinda ever cleanse my mind of its  
 impurity,  
 The touch of whose shining waves washes away the sins of  
 multitudes of beings.  
 Devoted to Thee is the *Chātaka* bird,<sup>2</sup> receptacle that Thou  
 art of freshness and sweetness.<sup>3</sup>  
 Giver of desire,  
 On the borders of whose banks swans ever dwell,  
*Dhunotu me manomalam Kalindanandinī sadā.*

## 4

May the daughter of Kalinda ever cleanse my mind of its  
 impurity.  
 The gentle breeze on Her banks dispels the lassitude  
 Of those who have rambled and played<sup>4</sup> thereon.  
 The beauty of Her waters is beyond the power of words ;  
 It is, indeed, the consortment with Her current,  
 Which purifies all rivers, male and female,<sup>5</sup> on the earth.  
*Dhunotu me manomalam Kalindanandinī sadā,*

---

<sup>1</sup> The cowherd who brought up Shṛīkrishna, when his life was threatened by Kangsa.

<sup>2</sup> As to which see p. 176, note 4.

<sup>3</sup> Literally, " who are slaves to Her by reason of their inhabitancy of Her banks."

<sup>4</sup> After the *rāsālīlā* Shṛīkrishna and the *Gopīs* are tired by their dance and play, and are refreshed by repose upon Her banks where gentle breezes blow.

<sup>5</sup> Rivers are either male (*nada*) or female (*nadī*). Of the former class are the Sone, Sindu, etc., and of the latter Gangā. Narmmadā, Gandakī, etc.

## 5

May the daughter of Kalinda ever cleanse my mind of its  
impurity,

Destroyed by (the whiteness of) Her sandy banks laved by  
Her waters;

She who is ever white,<sup>1</sup>

Adorned with blossoms beauteous as the rays of the autumn  
moon.<sup>2</sup>

May She then purify me by Her waters,

Most excellent that they are for the worship of Bhava,<sup>3</sup>

(By her white splendour),<sup>4</sup> Destructress of the darkness of  
night<sup>5</sup>—

*Dhunotu me manomalam Kalindanandinī sadā.*

## 6

May the daughter of Kalinda ever cleanse my mind of its  
impurity.

The paste and unguents of the beauteous Rādhikā<sup>6</sup>

Colours Her waters in which Rādhikā plays.

Possessor is She of the body of the husband<sup>7</sup> of Rādhikā,

Which by none other may be possessed.

<sup>1</sup> Her sandy banks are so.

<sup>2</sup> Of a soft and silvery white.

<sup>3</sup> For use in the ritual worship of shiva. As to Bhava (see p. 189, note 6).

<sup>4</sup> *Malam* (*manomalam*). Impurity is a thing which is dark. The river by the white splendour of its white banks and blossoms is therewith contrasted.

<sup>5</sup> For luminously white is She like the moon.

<sup>6</sup> The beloved of Shṛīkrishna.

<sup>7</sup> Shṛīkrishna; for He too bathes in her stream, which possesses also His dark colour.



Skilled is She in making Her way through the seven  
 sleeping oceans,  
 And in filling them with Her waters<sup>1</sup>—  
*Dhunotu me manomalam Kalindanandinī sadā.*

## 7

May the daughter of Kalinda ever cleanse my mind of its  
 impurity!  
 Her stream is beauteous with the women of the cowherds,<sup>2</sup>  
 Made passionate<sup>3</sup> by the scent of the paste and unguent,  
 Dropped therein from off the body of Achyuta.<sup>4</sup>  
 Garlanded is She with clusters of Champak flowers,  
 Set in the flowing<sup>5</sup> hair of Rādhikā.  
 Of all such as come to bathe in Her waters  
 Neither is one the servant nor the other master.<sup>6</sup>  
*Dhunotu me manomalam Kalindanandinī sadā.*

---

<sup>1</sup> Alluding to the destruction of the Asuras, called Kālakeya. These excluded the Devas from *svarga*. On their chiefs being slain by Indra, they betook themselves to the depths of the ocean, whence they issued at night to destroy the *Rishis*. The latter asked the aid of Vishnu, who told them to go to Agastya. He at one sip swallowed all the oceans, which thus disappeared (therefore "sleeping oceans" of text) until the River Ganges was brought down by Bhagīratha (*vide* p. 199, note 6), when they were again filled with Her waters. This incident is attributed to the Yamunā, both rivers being manifestations of the same Devī.

<sup>2</sup> Literally, *Ali*, which, according to the Amarakosha = *Sakhi*; female friend, referring to the *Gopīs* who loved Krishna.

<sup>3</sup> *Lampata*; Whose senses were roused by the scent of the pastes which had fallen from the scented body of Krishna.

<sup>4</sup> Krishna ("imperishable one").

<sup>5</sup> *Vilola*. Her hair is dishevelled and moving in the movements of breeze and play.

<sup>6</sup> Literally, "In the case of those who come down to bathe in Her waters She ever destroys all righteousness of master and servant"—that is, all are equal in Her waters which purify all without distinction.

May the daughter of Kalinda ever cleanse my mind of its  
impurity!

Pleasant always is She with Her groves,

Where Nandanandi<sup>1</sup> ever played.<sup>2</sup>

Bright is She with the ripened blossom

Of the *kadamba*<sup>3</sup> and *mallika*<sup>4</sup> flowers upon Her banks.

It is She who safely carries across the ocean of the world<sup>5</sup>

All such men as bathe in Her stream.

*Dhunotu me manomalam Kalindanandinī sadā.*

<sup>1</sup> The text has *Nandinandana*, but this has no meaning. *Nandanandinī* is He who pleases Nanda or Krishna, whose foster-father Nanda the cowherd was.

<sup>2</sup> With the *Gopī* women.

<sup>3</sup> A beautiful flowering tree with yellow blooms under, and on which (as when he stole the garments of the bathing *Gopīs*) Krishna played (see p. 161, note 2).

<sup>4</sup> A kind of Jasmine.

<sup>5</sup> See p. 13, note 8.

# “MAY THE DEVĪ GRANT ME PARDON”

(DEVYAPARĀDHAKSHAMĀPANASTOTRA)

1

ALAS! I know not either Thy *mantra*<sup>1</sup> or *yantra*,<sup>2</sup>  
Nor how to welcome Thee,<sup>3</sup>  
Or how to meditate upon, nor words of prayer to Thee,  
Nor do I know Thy *mudrā*,<sup>4</sup>  
Or how to lay before Thee my griefs;  
But this I know, O Mother!  
That to follow Thee is to remove all my pain.

---

<sup>1</sup> *Shabda* is Brahman, and *mantra* the manifestation thereof. From *manana* arises realization of the monistic truth. *Man* of *mantra* comes from the first syllable of *manana*, and *tra* from *trāna*, or liberation from the bondage of the *sangsāra*. That is called *mantra* which calls forth (*āmantrana*) the *chaturvarga*, and which is the *svarūpa* of *Devatā*. (See “Introduction to Tantra Shastra” and the Chapter on Mantra Tattva in the edition of Tantra Tattva edited by Arthur Avalon (Principles of Tantra).

<sup>2</sup> *Ibid.*, The Tantrik diagram which is worshipped in lieu of the image (*pratimā*). The Gāyatrī *Yantra* is figured on the cover of this work. *Mantra* is *Devatā*, and *yantra* is *mantra*, in that it is the body of the *Devatā*, who is *mantra*.

*Yantram mantramayam proktam mantrātmā devatāivahi*  
*Dehātmanoryathā bhedo yantradevatayostathā* (Kaulavaliya Tantra).

“The substance of *yantra* is *mantra*. *Devatā* is *mantra*. As there is a distinction between body and *atmā*, so there is between *yantra* and *Devatā*.”

<sup>3</sup> By the *āvāhana mantra*, always said in worship of the *pratimā*.

<sup>4</sup> Ritual gesture, it being said; *Devānāṃ modadā mudrā tasmāttāṅ yatnaatshcharet* (see Introduction to Tantra Shastra)—“*Mudrā* is giver of pleasure to Devas, therefore it should be done with care.”



2

By my ignorance of Thy commands.  
By my poverty<sup>1</sup> and sloth,  
I had not the power to do that which I should have done,  
Hence my omission to worship Thy feet.  
But, O Mother! auspicious Deliverer of all.  
All this should be forgiven me,  
For a bad son may sometimes be born, but a bad mother  
never.<sup>2</sup>

3

O Mother! Thou hast many worthy sons on earth,  
But I, your son, am of no worth;  
Yet it is not meet that Thou should'st abandon me,  
For a bad son may sometimes be born, but a bad mother  
never.

4

O Mother of the world, O Mother!  
I have not worshipped Thy feet,  
Nor have I given abundant wealth to Thee;  
Yet the affection which Thou bestoweth on me is without  
compare,  
For a bad son may sometimes be born, but a bad mother  
never.

5

I have abandoned the worship of other Devas  
Because of the variety and confusion of the injunctions  
relating to their worship.

---

<sup>1</sup> Want of means to perform the proper worship.

<sup>2</sup> A celebrated line: *Kuṣṭhā jāyeta kvachidapi kumātā nabhavati.*

I am no more than eighty-five years of age,<sup>1</sup>  
 If Thou will not bestow Thy kindness on me,  
 What shelter have I without Thy support,  
 O Mother of the big-bellied Deva!<sup>2</sup>

## 6

Prayer, sweet as the sweet melon  
 Makes even a dog-eater<sup>3</sup> perfect;  
 Even a beggar walks without fear  
 With crores<sup>4</sup> of gold pieces.  
 O Aparnā!<sup>5</sup> this is the fruit of Thy *mantra* entering their  
 ears.  
 Who can say, O Mother!  
 The fruit which is born of the recitation<sup>6</sup> of Thy *mantra*?

<sup>1</sup> How is this stated if the hymn be the work of Shangkarāchāryya, to whom it is attributed, for he is said to have died at the early age of thirty-two?

<sup>2</sup> *Lambodarajanānī*. The Deva is the elephant-headed Ganesha.

<sup>3</sup> That is, a low caste such as the *Chandāla*, who eats any filth.

<sup>4</sup> A crore is 100 lakhs; a lakh is 100,000.

<sup>5</sup> Name of the Devī. According to the *Kālikā*, and *Brahma Purānas* the Devī, as the daughter of Himavat, renounced even leaves as food (*a-parnā* = without leaf); hence she is called by Devas *Aparnā*. According to another derivation, the name comes from *apa* (removing), *rina* (debt). So Bhāskararāya, who gives it, says in his *Devīstava*: "When you have not discharged your debt to me, though I respect your name, O Shivā why are you not ashamed to bear the name of *Aparnā*?" (discharger of debt)? According to the *Nirukta* *parna* = falling. *Aparna* = free from falling.

<sup>6</sup> That is, *japa*, which is only recitation in the English in its lowest form, the highest form being mental (*mānasa*) only. *Japa*, which is defined as *vidhānenā mantrochchāranam*, is either *vāchaka*, *upāngshu*, or *mānasā* (see *Tantrasāra*, 75 et seq.).

7

He who is besmeared with the ashes of the funeral pyre,<sup>1</sup>  
 He who swallowed poison,<sup>2</sup>  
 Who is clothed with space,<sup>3</sup>  
 With matted hair, garlanded with the Lord of Serpents,  
 The Lord of men,<sup>4</sup>  
 The Lord of Ghosts<sup>5</sup> holding a skull in His hands.  
 Owes his great state as Lord of the World  
 To his acceptance of Thee as His Spouse, O Bhavānī!<sup>6</sup>

8

No desire have I for liberation,  
 Nor have I desire for wealth,  
 Nor wish for knowledge,  
 O Moon-faced One! neither have I wish for happiness!  
 But this only I beg of Thee,  
 That my life may pass in the recitation of these words:  
 Mridānī,<sup>7</sup> Rudrānī,<sup>8</sup> Shivā, Shivā, Bhavānī.<sup>6</sup>

---

<sup>1</sup> Shiva, to whom the rest of the attributes in this verse refer.

<sup>2</sup> See p. 14, note 1.

<sup>3</sup> Shiva is represented naked, as the Yogins, of whom He is the Master, ever are.

<sup>4</sup> *Pashupati*. *Pashu* literally means animal, but men are also *pashu*.

<sup>5</sup> *Bhūtesha*. Shiva is surrounded by hosts of spirits.

<sup>6</sup> Bhava is Shiva, and is His name in the watery form of the *ashtamurti* (eight forms). The Vāyu Purāṇa says that He is called Bhava because all things come from Him and subsist in water. The Devī is Bhavānī, as the Spouse and giver of life to Bhava.

<sup>7</sup> Mridā is a title of the *sāttvika* Shiva. She is His Spouse.

<sup>8</sup> Devī is the Spouse of the countless Shivas called Rudras, in whom the *tamoguna* prevails. The dark (*tamas*) energy, called Raudrī, is said to be Chāmunda.



I have not according to the injunctions laid down therefor  
 Worshipped Thee with the various articles<sup>1</sup> of worship.  
 What is there which I have not wrongly done or omitted in  
 my meditations on the Brahman?  
 O Dark One!<sup>2</sup> it will be but fitting on Thy part  
 If Thou bestoweth not kindness on me, helpless though I am.

O Durgā,<sup>3</sup> our Lady! O Ocean of mercy!  
 When overwhelmed by danger<sup>4</sup> I remember Thee.  
 Think not, however, this to be deceit on my part,  
 For children afflicted by hunger and thirst ever remember  
 their mother.

---

<sup>1</sup> *Upachāra*. There are sixteen such, called the *shorasha pūjā upachāra*—viz., (1) *āsanam* (seat); (2) *svāgatam* (welcome); (3) *pādyam* (water for feet) (4) *Argyam* (offering of water, *durva* grass, rice, etc.); (5) and (6) *āchamanīyam*; (water for sipping; twice); (7) *madhuparka* (honey, ghee, milk); (8) *snānam* (bathing); (9) *vasanam* (cloth); (10) *ābharanam* (jewels); (11) *gandha* (scent, sandal paste, etc.); (12) *pushpa* (flowers); (13) *dūpa* (incense), (14) *dīpa* (lights); (15) *naivedyam* (food); (16) *vandanam* or *namaskāra* (prayer).

<sup>2</sup> *Shyāmā*.

<sup>3</sup> A great name of the Devī. The Devī Purāna says that She is so called because the Devas were delivered from fear in difficulty and battle; hence She is deliverer (Durgā). The Mārkaṇḍeya Purāna and the Lakshmi Tantra in the Pancharātra says: "In this place I shall kill a great Daitya (Titan) named Durgama. Hence my name shall be Durgā."

<sup>4</sup> The Mārkaṇḍeya Purāna says: "When Thou art remembered in times of difficulty, Thou takest away all fear of all things."

11

O Mother of the world!<sup>1</sup>

It is nothing wonderful if Thou art full of compassion  
for me ;

A mother does not abandon her son  
Even if he have an hundred faults.

12

There is no such great sinner like me,  
There is no such destroyer of sin as Thou.  
Now, Mahadevī, you have heard what I have to say,  
It remains for Thee to do what may seem fitting to Thee.

---

<sup>1</sup> *Jagadambā.*

# MANIKARNIKĀ

(MANIKARNIKĀSTOTRAM)

1

It was on Thy bank, O Manikarnikā!<sup>1</sup>  
That Hari and Hara, givers of *sāyujya mukti*,<sup>2</sup>  
Disputed together at the departure festival<sup>3</sup> of a certain one.  
Hari<sup>4</sup> said, "Let Him be like unto me,"  
Whereon forthwith from within the body  
Came forth Shiva mounted on Garuda.<sup>5</sup>

---

<sup>1</sup> Is the name of a celebrated *ghat* at Benares, where the bodies of the dead are burnt, and at which the gem of the ear ornament of the Devī fell. The Kāshipanchakastotra of Shankara says that where there is *nivṛtti* of *manas*, there is the great peace. That peace is the foremost of *tīrthas* (here rivers) and Manikarnikā (*Manonivṛtti paramopashāntih sā tīrthavaryā manikarnikācha*).

<sup>2</sup> One of the forms of qualified *mukti* (liberation), the others being *Sālokya* (remaining in the same region with the Deva), *Sāmīpya* (remaining near the Deva), *Sārūpya* (receiving the same form as the Deva), *Sāyujya* (becoming one with the Deva).

<sup>3</sup> *Prayāṇotsava*—that is, death.

<sup>4</sup> Vishnu

<sup>5</sup> The Bird King, who is the vehicle (*vāhana*) of Vishnu, son of Kasyapa, by his wife Vinetā, elder brother of Aruna.



In yellow garment,<sup>1</sup> with the mark of Bhrigu's foot on His breast.<sup>2</sup>

## 2

Indra and the Thirty,<sup>3</sup> at the close of their period of enjoyment,<sup>4</sup>

Descend to earth again,<sup>5</sup>

And are reborn as men, or even as beast, bird, or worm ;

But those, O Mother Manikarnikā! who plunge into thy waters,

Are freed from sins, and indeed in *Sāyujya*<sup>6</sup> man becomes Nārāyana<sup>7</sup> himself, with crown and *Kaustubha* gem.<sup>8</sup>

<sup>1</sup> The colour of Vishnu's robes. The verse is intended to show the unity of both Vishnu and Shiva.

<sup>2</sup> *The Rishis* once disputed amongst themselves as to the relative merits of Brahmā, Vishnu, and Shiva, and the *Rishi* Bhrigu was sent to test them. The first and last on being purposely slighted by Bhrigu showed the weakness of resentment. Finding Vishnu lying down with Lakshmi in the daytime he upbraided him for this and planted with force his foot on his chest. Vishnu not only took all this in good part, but rubbing the foot of Bhrigu expressed the hope that the latter had not hurt it by his action. On this exhibition of divine quality the palm was adjudged to Vishnu, who thereafter bore the mark of Bhrigu's foot on his breast.

<sup>3</sup> *Tridashah*, a collective name for the other Devas. The thirty-three (three being understood) *ganas* of Devas, of which the Devī is Tridaseshvarī.

<sup>4</sup> In heaven (*Svarga*).

<sup>5</sup> For the enjoyment in *Svarga*, which is part of the worlds of birth and rebirth, is not eternal, but on fruition the *jīvātmā* again descends to earth to work out its unexhausted *karma*.

<sup>6</sup> *Sāyujyepi*. As to *sāyujya*, see *ante*, p. 192, note 2.

<sup>7</sup> Vishnu.

<sup>8</sup> A great and brilliant gem worn by Vishnu.

## 3

Kāshi<sup>1</sup> is of all cities the most praiseworthy,  
 For it is the city of *vimukti*<sup>2</sup> adorned with Gangā.  
 There Manikarnikā is the giver of happines,  
 And *Mukti* itself is Her servant.<sup>3</sup>  
 When Brahmā weighed Heaven with its Devas against  
 Kāshi,  
 Kāshi, as the heavier, remained on earth,  
 But Heaven, the lighter, rose to the skies.

## 4

Nought is better than any part of the banks of Gangā,  
 But there, where Kāshi is, is the best,  
 And Manikarnikā, where Ishvara gives *mukti*, is the best  
 of all.  
 This place, inaccessible even to Devas,  
 Destroys a mass of sins.  
 Through many virtues acquired in previous births  
 Alone may it be attained, and by the pure only.

## 5

The multitude of being is immersed in the ocean of pain,  
 How may they gain release?  
 It was with this knowledge that Brahmā constructed the  
 city of Bārānashī,<sup>4</sup> which gives all bliss.  
 Men seek the happiness of Heaven.

---

<sup>1</sup> Benares.

<sup>2</sup> *Nirvānamoksha*, the highest form of *Mukti* (liberation). As the saying goes :  
 "Ajodhyā, Mathurā, Gayā, Kāshi, Kānchi, Avantikā, Purī, these seven *tirthas*  
 (places of pilgrimage) give *mukti*, but Kāshi (Benares) gives *nirvana mukti*."

<sup>3</sup> As the servant awaits the orders of his mistress, so *mukti* (liberation) awaits  
 the command of Manikarnikā.

<sup>4</sup> Benares.

But in so doing they but show small desire,  
 Since from Heaven they must fall again to earth  
 At the close of their appointed time of happiness.<sup>1</sup>  
 But Kāshī is the city of liberation,<sup>2</sup>  
 Ever beneficent, giving *dharma*, *artha*, *kāma*, and *moksha*.<sup>3</sup>

## 6

He who holds the bamboo flute,<sup>4</sup> upholder of the mountain,<sup>5</sup>  
 Who bears on his breast the *Shrivatsa*<sup>6</sup> mark,  
 And Shiva, with venom in His throat,<sup>7</sup>  
 Who bears Gangā upon his head,<sup>8</sup>  
 And the husband of Lakshmī,<sup>9</sup>  
 Are one and the same.<sup>10</sup>  
 Many of such, O Mother Manikarnikā!  
 As bathe in Thy waters become Rudras and Haris.<sup>11</sup>  
 How, then, can there be any difference between them?<sup>12</sup>

---

<sup>1</sup> See p. 193, note 5.

<sup>2</sup> *Mukti* (see p. 194, note 2).

<sup>3</sup> Piety, wealth, fulfilment of desires, and liberation.

<sup>4</sup> Krishna, who is often so figured.

<sup>5</sup> Mount Govardhana, which Krishna, by his might, upheld.

<sup>6</sup> Curls of hair on the breast of Vishnu.

<sup>7</sup> At the churning of the ocean, poison issued which, to save the world, Shiva swallowed. It coloured His throat blue; hence he is called Nilakantha.

<sup>8</sup> The River Ganges (see p. 199, note 6).

<sup>9</sup> Vishnu.

<sup>10</sup> They with Brahmā; for as the Rudrayāmala says: "Though three they are one" (*Ekam murtistrayo deva*). All the Devas and Devīs are but manifestations, with the apparent limitations incident thereto, of the Supreme Unity—the Brahman.

<sup>11</sup> Shiva and Vishnu.

<sup>12</sup> That is, they cease to differ from one another, having become Hari and Hara, who are themselves one.



## 7

Death upon Thy Banks, which is the giver of happiness,  
Is praised even by the Devas.

On him who thus dies Shakra<sup>1</sup> ever looks with His  
thousand eyes.

Savitri<sup>2</sup> of a thousand rays welcomes Him as He ascends  
(to the heavens).

Such a pure one, mounted on a bull or on Garuda,<sup>3</sup>  
May go to whatsoever abode he will.

## 8

Even the four-headed Deva,<sup>4</sup>  
The *Guru* who initiates into the meaning of the Veda,  
Is unable even in an hundred of his<sup>5</sup> years  
To describe the purity which arises upon bathing at mid-  
day in Manikarnikā.

But the Deva who bears the moon upon his forehead,<sup>6</sup>  
By the power of his *yoga* knows Thy purity.  
Shiva makes that man who dies on Thy Bank  
Either Himself or Nārāyana.

## 9

All such sin-destroying fruit as is earned by millions of  
troublesome horse-sacrifices<sup>7</sup>  
Exists in the purity which comes from bathing in Mani-  
karnikā.

<sup>1</sup> Indra, king of the celestials.

<sup>2</sup> The sun (Surya).

<sup>3</sup> The first is the vehicle (*Vāhana*) of Shiva. The second, the Bird King is the carrier of Vishnu.

<sup>4</sup> Brahmā.

<sup>5</sup> Not human years.

<sup>6</sup> Shiva.

<sup>7</sup> The Vaidika Ashvamedha.

He, who having bathed therein,  
Reads this hymn, goes to the abode of the light of Brahman,  
Having crossed the great ocean of this world  
As if it were but some little pool.

# GANGĀ<sup>1</sup>

(GANGĀSTOTRA)

1

O Devī Sureshvari!<sup>2</sup> O Bhagavatī Gangā!  
Saviour of the three worlds of restless waves,  
Clear is Thy water circling upon the head of Shiva,<sup>3</sup>  
May my mind ever repose at Thy lotus feet.

2

O Mother Bhāgīrathī!<sup>4</sup> giver of happiness,  
Renowned in Nigama<sup>5</sup> is the greatness of Thy water;  
Thy greatness is more than I can know,  
Protect me, O merciful one, ignorant that I am.

---

<sup>1</sup> This hymn to the Devī Ganges, which is in the sweet *pajjhatika* metre, is also rhymed thus :

*Devī Sureshvari Bhagavatī Gange,  
Tribhuvanātārini taralatarange,  
Shangkaramauli vihārini vimale,  
Mamamatirāstāng tavapada kamale.*

<sup>2</sup> Īshvari (feminine of Īshvara or Lord) of the Suras or Devas.

<sup>3</sup> See p. 199, note 6.

<sup>4</sup> So called because called down from Heaven by Bhagīratha of the solar race.

<sup>5</sup> Tantra.



## 3

O Gangā ! sprung from the feet of Vishnu,<sup>1</sup>  
 Whose waves are white as snow as moon and pearl,  
 Remove from me my weight of sin ;  
 Help me to cross the ocean of the world.

## 4

They say that him, O Gangā ! who is devoted to Thee  
 Yama<sup>2</sup> can never behold.  
 He who has drunk of Thy clear water  
 Attains of a surety the supreme Abode.

## 5

O Jāhnavī ! O Gangā ! deliverer of the fallen,<sup>3</sup>  
 Whose waves are beautiful,  
 Claving the foremost of mountains,<sup>4</sup>  
 Mother of Bhīshma,<sup>5</sup> daughter of the foremost of *munis*.<sup>6</sup>  
 Protectress of the fallen ; praised in the three worlds.<sup>7</sup>

---

<sup>1</sup> Gangā was born at the feet of Vishnu. So it is said in the *mantra* used when bathing in the Ganges: "*Vishnupādājya sambhute Gange bhuvanātārini dharmma dravīti*" (the Ganges is *dharma* in liquid form) "*vikhyāte pāpang me hara Jāhnavi.*"

<sup>2</sup> Deva of Death.

<sup>3</sup> Into sin.

<sup>4</sup> The Himālaya.

<sup>5</sup> Son of Santanu by Gangā.

<sup>6</sup> Jāhnavī, whence Gangā is called Jāhnavī. When Gangā fell from Heaven, Shiva first held Her in the locks of his hair, until Her anger at being called down by Bhagīratha had abated. She then fell into the Vindu lake, whence issue the seven sacred streams. One branch followed Bhagīratha wherever he went, and on the way flooded the sacrificial flame of the *muni* Jahnu. In his anger he drank up its waters. Bhagīratha's work seemed to be fruitless. But after intercession, the *muni* allowed the waters to flow from him, and as so, issuing from him, the Ganges is called his daughter Jāhnavī.

<sup>7</sup> See p. 143, note 6.

## 6

O Gangā ! who goeth to the ocean,  
 Ever free of sadness is he who salutes Thee.  
 Giver of fruit like unto the *kalpa* tree,<sup>1</sup>  
 By thy favour the woman who looked coldly  
 Now casts her loving glances.<sup>2</sup>

## 7

He who bathes in Thy current, O Mother!  
 Is never again reborn in woman's womb.  
 O Protectress from hell! O Jāhnavī! O Gangā!  
 O Destructress of sins! lofty art Thou by Thy greatness.

## 8

O Thou who art eternal! O wave of purity!  
 May Thou, bestower of bliss, refuge of Thy worshippers!  
 From whose eyes come glances of compassion,  
 Whose feet the lustre of gems on Indra's crown adorn,  
 Be ever victorious!

## 9

O Bhāgīrathī!<sup>3</sup> dispel my illness, melancholy, and pain,  
 As also my sins and all my many follies;  
 Essence of the three regions, necklace (on the breast) of  
 Earth,<sup>4</sup>  
 Of a surety Thou art my refuge in the world.

---

<sup>1</sup> The tree in the paradise of Indra which granted all desires.

<sup>2</sup> *Vimukhavanitākritataralāpāṅge*.

<sup>3</sup> So called after Bhagīratha, who called her down to earth (see p. 199, note 6).

<sup>4</sup> *Vasudhāhārā*—that is, as a necklace adorns a woman, so the Devī by the flowing lines of Her stream, adorns the Earth.

10

O Alakanandā!<sup>1</sup> O supreme Bliss!<sup>2</sup>  
 O worshipful by those who despair!  
 Be Thou merciful.  
 He whose abode is by Thy Banks  
 Of a verity dwells in *Vaikuntha*.<sup>3</sup>

11

Better were it to be a fish or tortoise in thy waters,  
 Or a feeble lizard upon Thy banks, or a poor dog-eater<sup>4</sup>  
 Within two *kos*<sup>5</sup> of Thy stream,  
 Than to be a noble king and yet far away from Thee.

12

O Bhuvaneshvarī!<sup>6</sup> pure one, praised of all,  
 Devī in liquid form,<sup>7</sup> daughter of the foremost of *Munis*,<sup>8</sup>  
 He who daily reads this hymn to Gangā  
 Is of a surety ever victorious.

13

They who with devotion in their heart to Gangā  
 (Recite) this hymn  
 Composed in the sweet, pleasant, charming *pajjhatika*-  
 metre,

---

<sup>1</sup> A river flowing from the Himālaya into the Ganges.

<sup>2</sup> *Paramānandā*, as is the Supreme, whose manifestation She is.

<sup>3</sup> The heaven of Vishnu.

<sup>4</sup> That is, a *chandāla*, one of the lowest and most unclean castes.

<sup>5</sup> A *kos* is two miles.

<sup>6</sup> *Īshvarī*, of the world.

<sup>7</sup> For the Ganges is the manifestation of the Supreme in the form of the sacred river.

<sup>8</sup> Jahnu (see p. 199, note 6).



Which gives the highest happiness,  
Gain the eternal bliss of liberation.

14

A worldly<sup>1</sup> man shall read<sup>2</sup> this hymn to Gangā,  
Which<sup>3</sup> is the essence of the world, the giver of desired  
fruit,  
The essence of all pure things enjoined.<sup>4</sup>  
Composed by Shankara,<sup>5</sup> the worshipper of Shankara.<sup>6</sup>  
This hymn is ended.

---

<sup>1</sup> *Vishaya*, which also in a bad sense means a sensualist or materialist.

<sup>2</sup> *Pathati*. Literally, "reads," but used for the *vidhiling* tense *pathet*. Thus in Chandi it is said: "*Pathet stotram samāhitah*," and in the Vatukastotra, "*Pathetvāpāthayetvāpi*" ("should read or have read to him").

<sup>3</sup> That is, the hymn.

<sup>4</sup> *i.e.*, forms of worship (*pūjā*), sacrifice (*yajna*), etc.

<sup>5</sup> That is, Shankarāchāryya.

<sup>6</sup> Shiva.

# NARMMADA

(NARMMADĀSHTAKASTOTRAM)

1

O DEVĪ NARMMADĀ!<sup>1</sup> I salute thy lotus-like feet,  
Beauteous with the breakers of the heaving waves of ocean,  
With which the drops of Thy waters mingle.<sup>2</sup>  
O giver of prosperity ! I salute Thy feet bathed in water,  
Which destroys rebirth, the cause of which is sin,<sup>3</sup>  
As also all fear at the coming of the messenger of death.<sup>4</sup>  
*Tvadīya pāda pankajang namāmi devi narmmade.*<sup>5</sup>

2

O Devī Narmmadā ! I salute Thy lotus feet  
Giver of celestial (blessing) to the lowly fish in Thy  
waters,  
Foremost of all sacred rivers.<sup>6</sup>

---

<sup>1</sup> One of the sacred rivers of India, and a form of the Devī.

<sup>2</sup> The ocean is the husband of all rivers.

<sup>3</sup> Rebirth is caused by *karma*.

<sup>4</sup> When a man is about to die, a messenger is sent by Yama to take his life.

<sup>5</sup> The refrain is translated in the first line.

<sup>6</sup> This is *stuti* (praise). In all sanskrit works the particular Devatā who is the subject of hymn meditation or prayer is spoken of as the greatest of all. *Tirtha* is not only a place of pilgrimage such as a shrine and the like, but also, according to the Amarakosha, a sacred river.

Destructress of the heavy weight of sin of the Kaliyuga,<sup>1</sup>  
 Giver of welfare to multitude of fine fish, tortoise, alligators, and ruddy geese.<sup>2</sup>

*Tvadiya pāda pankajang namāmi devi narmmade.*

## 3

O Devī Narmmadā ! I salute Thy lotus-like feet.  
 The overflow from Thy depths washes away the sins of the world.  
 Thou destroyest all great sins and the mountain<sup>3</sup> of calamities.

O giver of happiness to the son of Mrikandu,<sup>4</sup>  
 At the fearful moment of the world's dissolution.  
*Tvadiya pāda pankajang namāmi devi narmmade.*

## 4

O Devī Narmmadā ! I salute Thy lotus-like feet,  
 And Thy waters worshipped by the son of Mrikandu, Shaunaka, and other enemies of the Asuras.  
 Destructress of rebirth in the ocean of the world,<sup>5</sup>

---

<sup>1</sup> The present or fourth age, marked by the predominance of sin, each of the preceding eras (Dvāpara, Tretā, Satya) being more virtuous than the other. In the Kaliyuga era time works evilly.

<sup>2</sup> The *chakravāka* bird (by some said to be the Brahmini duck) celebrated in sanskrit poetry for its devotion to its mate. During the night-time the male and female birds call to each other from opposite banks of the stream, as I have heard them do on the reaches of the lonely Malia River in Northern Orissa.

<sup>3</sup> *Dāritāpadachalam.*

<sup>4</sup> The *Mahāmuni* Mārkaṇḍeya.

<sup>5</sup> The edition used has *punarbhavābhi janmajang*, but this seems meaningless, and it is read as *janmaghnang*.



Protectress from all worldly pains,<sup>1</sup>  
*Tvādīya pādā pankajang namāmi devi narmmade.*

5

O Devī Narmmadā ! I salute thy lotus-like feet,  
 Worshipped by countless lakhs<sup>2</sup> of immortals,<sup>3</sup> Asuras,<sup>4</sup>  
 Kinnaras,<sup>5</sup> and others,  
 Whose banks resound with the fearless song of many lakhs  
 of birds.<sup>6</sup>  
 Giver of happiness to Vashista, Pipala, Karddama,<sup>7</sup> and  
 other sages,<sup>8</sup>  
*Tvādīya pādā pankajang namāmi devi narmmade.*

6

O Devī Narmmadā ! I salute Thy lotus-like feet,  
 Held in the minds of the bees,<sup>9</sup> Sanatkumāra, Nāchiketa,<sup>10</sup>  
 Kashyapa,  
 And by the bees, Atri, Nārada and other sages.

---

<sup>1</sup> *Bhavābdhi dukkha narmmade*. Literally, "armour given to the pain of the world."

<sup>2</sup> A lakh is 100,000.

<sup>3</sup> *Amara*—i.e., Devas.

<sup>4</sup> Demonic spirits, opponents of the Devas or Suras.

<sup>5</sup> A class of spirits (*Devayoni*).

<sup>6</sup> *Dhīra*—that is because they are undisturbed by men who have become enemies to their brother creation.

<sup>7</sup> *Rishis* and *munis* of that name.

<sup>8</sup> *Shista*, which means a gentle and learned man who governs himself by his own wisdom, and is not governed by external restraints.

<sup>9</sup> The bee hovers on the lotus seeking honey. The sages gather round the feet of the Devī seeking the wisdom of which She is the embodiment.

<sup>10</sup> *Munis* and *rishis*.

Thou who blesseth the work of sun, moon, Rantideva, and  
Devarāja,<sup>1</sup>

*Tvādīya pādapankajang namāmi devi narmmade.*

7

O Devī Narmmadā ; I salute Thy lotus-like feet,  
Weapon against lakhs of sins known and unknown,  
The Giver of enjoyment and liberation to all beings and  
animals,<sup>2</sup>  
And of happiness to the abode of Virinchi,<sup>3</sup> Vishnu, and  
Shiva,

*Tvādīya pāda pankajang namāmi devi narmmade.*

8

O Devī, Narmmadā ! I salute Thy lotus feet.  
How sweet is the sound heard on the banks of Her who has  
sprung from the hair of Shiva<sup>4</sup>.  
Destroyer of pain and sin of hunter, and singer<sup>5</sup> of the  
learned and the fool,  
And of the heat of the submarine fire,<sup>6</sup>

---

<sup>1</sup> Indra.

<sup>2</sup> Both enjoyment and liberation is given to men ; to animals enjoyment (*bhukti*), though they, too, by merit acquired in present birth may attain future birth in human form.

<sup>3</sup> Brahmā.

<sup>4</sup> *Maheshakeshajātate*. As to Gangā, see p. 199, note 6. It is the same and only Devī who manifests both as Gangā and Narmmadā, and all other rivers and things.

<sup>5</sup> Hunting is sinful. The singers are a mixed caste.

<sup>6</sup> *Kirātasūtavādvaveshu pandite shathe*. When the *Dakshayajna* was destroyed by Shiva, it changed into a mare (*Vāḍavā*). Shiva followed, and it plunged into ocean. Fire is produced by it. The *Shloka* says that Her water is so great and pure that it is unaffected by this fire. As regards the rest of this somewhat obscure verse, it means that the Devī is the remover of the sin of all whoever they may be.

Giver of happiness to all being,  
*Tvādīya pāda pankajang namāmi devi narmmade.*

9

Who ever reads but thrice daily this hymn to Narmmadā  
 Will never fall into misfortune,  
 He will never see Raurava,<sup>1</sup>  
 He will never be reborn,  
 But will reach the glorious abode of Shiva,  
 So difficult to attain, by this body so easily gained.<sup>2</sup>

---

<sup>1</sup> One of the great hells.

<sup>2</sup> *Sulabhya dehadurlabham*. Not that it is easy to attain human birth. On the contrary, it is said: "*Naratvam durlabham loke* and *vidyātātra sudurlabhā*," etc. ("The state of a man is difficult to attain, and still more so that of a wise one," cited in *Sahitya Darpanam*, chap. i, by Vishvanātha Kavirāja). What is apparently meant is that, compared with the difficulty of attaining to Shiva, the state of humanity is easily attainable.



# ANNAPURNA

(ANNAPURNASTOTRA)

1

O MOTHER ANNAPURNĀ!<sup>1</sup>  
Ishvari,<sup>2</sup> who ever bestoweth happiness,  
Granting gifts and dispelling fear.  
O mine of gems of beauty,  
Who washeth away all sin,  
Who giveth purity to Thy devotees,  
Who purifieth the mountain range,<sup>3</sup>  
Which is undestroyed even at the time of dissolution,<sup>4</sup>  
Presiding Deity of Kāshī,<sup>5</sup>  
Maheshvari<sup>6</sup> in every truth,  
O vessel of mercy! grant me aid.

2

O Thou who hast clothed Thyself in cloth of gold,  
Decked with ornaments made of many and varied gems,

---

<sup>1</sup> The name of the Devī, the "bountiful Lady" who gives food and presides over Kāshī, the Holy City of Benares.

<sup>2</sup> Feminine of Īshvara or Lord.

<sup>3</sup> The Himālaya purified by the presence of the Devī, who there incarnated as Pārvvatī, daughter of Himavat, the Mountain-King.

<sup>4</sup> *Pralaya*, the destruction of the world.

<sup>5</sup> Benares (see note 1.)

<sup>6</sup> Great Īshvari (see note 2).

Whose breasts rounded like a water-jar,  
Are resplendent with their necklace of pearls,  
Whose beauty is enhanced by the fragrance of the Kāshmir  
aloe.

O Devī! who presidest over the city of Kāshī,<sup>1</sup>  
O Mother Annapurnā Ishvari,<sup>2</sup>  
O vessel of mercy, grant me aid!

## 3

O giver of the bliss of *Yoga*,<sup>3</sup>  
Destructress of enemies,<sup>4</sup>  
Inspirer of devotion to *dharmma* and *artha*,<sup>5</sup>  
Who art lustrous as the light waves of sun, moon, and fire,  
Protectress of the three worlds<sup>6</sup>  
Giver of all dominion<sup>7</sup> and all desires,  
Presiding Devī over the city of Kāshī,  
O vessel of mercy, grant me aid!

<sup>1</sup> Benares

<sup>2</sup> Feminine of Īshvara or Lord.

<sup>3</sup> Union of the human (*jivātmā*) with the supreme (*paramātmā*) soul effected through the practice of *Yoga*.

<sup>4</sup> That is, sin.

<sup>5</sup> Two of the fourfold aims (*Chaturvarga*) of sentient being—viz., *dharmma* (religion duty, etc.), *artha* (wealth, wherewith life is sustained and religious sacrifices are effected), *Kāma* (desire which prompts great achievements and fulfilment), and *moksha* or liberation.

<sup>6</sup> That is, *Bhuh*, *Bhuvāh*, *Svāh*, the terrestrial atmospheric and the heavenly spheres.

<sup>7</sup> *Aishvaryya* (lordship).

Thou who maketh Thy dwelling in the cave of Mount  
 Kailāsa,<sup>1</sup>  
 Who art Gaurī,<sup>2</sup> Umā,<sup>3</sup> and Shankarī,<sup>4</sup> Kaumārī,<sup>5</sup>  
 Who giveth us power to understand the meaning of  
 Nigama,<sup>6</sup>

<sup>1</sup> The sacred mount and paradise of Shiva; esoterically the Sahasrāra whereto as Kundalinī She repairs.

<sup>2</sup> The daughter of Guru, the King of mountains (see p. 178, note 6). Gaurī also means "fair."

<sup>3</sup> A name of the Devī. When of the age of sixteen she practised great austerities that She might be the Spouse of Shiva, upon which Her mother, endeavouring to persuade Her, said, U ("Oh"), mā ("not"). As it is said by Kālidāsa in the first Canto of the Kumārasambhavam: "*Umeti mātṛā tapaso nishiddhā paschā dumākhyāṅg sumukhī jagāma.*" ("By the words U, Mā, She was thus forbidden by Her mother to practise austerity, thereafter the pure Umā obtained Her name.") Umā is Kumārī, who has renounced all attachment, and is devoted to Her Lord. A *sutra* runs, "*Ichchhāshaktiḥ Umā kumārī*" (The energy of will is Umā the unmarried). The Commentary on this *sutra*, cited by Bhāskara-rāya, says: "The eternal state is his whose mind has ascended the degrees of *yoga* called *vismaya*, and who realizes the supreme Bhairavata (an aspect of Shiva). That *Yogi* obtains at length the *Ichchhāshakti* called the Supreme Queen (*Parābhaktārika*) known also as Kumārī."

<sup>4</sup> Name of the Devī as Spouse of Shankara, the benefactor.

<sup>5</sup> Name of the Devī as one of the *ashtanāyikā* and Spouse of Deva Kārtikeya.

<sup>6</sup> This term, applied to the Veda generally, means particularly the Tantra in the form in which the Devī is *guru* and Shiva, *sishya*. As it is said:

*Nirgato girijā vaktrāt,  
 Gatāścha girisha shrutim,  
 Matascha vāsudevasya,  
 Nigamā parikathyate.*

In the *Lalitā* the Devī is addressed as *nijājnārūpā nigamā* (the *nigama* are the expressions of Thy commands).



Thou art the letters of the *vīja*<sup>1</sup> Ong,<sup>2</sup>  
 Opener of the panels of the door of liberation,<sup>3</sup>  
 Presiding Devī over the City of Kāshī,  
 O vessel of mercy, grant me aid !

5

Thou supporteth all beings visible and invisible,  
 Whose belly is the vessel which contains the universe.<sup>4</sup>  
 Thou discloseth the subject of the drama of Thy own play,  
 And art the fount of the light of wisdom,  
 Pleasing the mind of the Lord of the universe,  
 Presiding Devī over the City of Kāshī,  
 O vessel of mercy, grant me aid !

6

Īshvarī of all men on earth,  
 The waves of Thy blue-black hair look (beautiful) like 'plaits.  
 Īshvarī who ever giveth food,  
 Bestower of happiness to all, who advanceth all people,  
 Presiding Devī over the City of Kāshī,  
 O vessel of mercy, grant me aid !

---

<sup>1</sup> The Tantrik ("seed") *mantras*, such as *Hrīng*, *Hūng*, *Klīng*, etc. *Mantras* are classified according to the syllables they contain.

<sup>2</sup> The Mahāmantra *Om*, composed of A+u+m, coalesced by *sandhi* into *Om*. The three *varnas* signify the three members of the *Trimurti*, Brahmā, Vishnu, and Shiva, who, as the Rudrayāmala says, are born of the Pranava (*Om*), and though in appearance three are yet one (*ekamūrtistrayo devāh*). From the *Pranava* all Devas, Vedas, sun, moon, and all being comes by the power of Devī, the supreme Shakti.

<sup>3</sup> *Moksha*, or unity with the supreme, and therefore liberation from rebirth in the phenomenal world.

<sup>4</sup> *Brahmāndabhāndodarī*. The *Brahmānda* (universe) is the "mundane egg" of Brahmā.

## 7

Thou givest all instruction onwards from the time of initiation,<sup>1</sup>

And art the cause of the threefold manifestation of Shambhu.<sup>2</sup>

Scented with the Kāshmir aloe, Thou art the Īshvarī of the three regions.<sup>3</sup>

Thou art triple waved,<sup>4</sup>

And the night of dissolution.

Thou art the cause of all lasting things,

And fulfiller of the desires of those who desire.

It is Thou who maketh the greatness of peoples.

Presiding Devī over the City of Kāshī,

O vessel of mercy, grant me aid !

## 8

Thou, Devī, art adorned with all various kinds of gems,

Daughter of Daksha,<sup>5</sup>

Beautiful, pleasing the world

With the sweet milk of Thy left breast.<sup>6</sup>

---

<sup>1</sup> *Dikshā*, through which each Hindu passes by reception of his *mantra*. It is said sometimes that initiation is the third birth, the first being that from the mother, the second is *upanayana* (investiture with sacred thread), and the third is initiation. The Tantras speak of thirty-two *Dikshās*, from *Sudhavidyā* to *Anuttara*.

<sup>2</sup> That is, as creator, maintainer, and destroyer.

<sup>3</sup> Bhuh, Bhuvah, Svah (see p. 143, note 6).

<sup>4</sup> For She flows in the form of the three sacred rivers : Gangā, Yamunā, and Sarasvatī.

<sup>5</sup> The father of Satī, a manifestation of Devī, who, dying at the *Dakshayajna* reappeared as Pārvatī.

<sup>6</sup> Because Ganesha and Kārtikeya, Her children, suck Her right breast.



Thou art Maheshvari, for Thou givest prosperity to all,  
 For Thou givest welfare,  
 And fulfillest the desires of your devotees.  
 Presiding Devī over the City of Benares,  
 O vessel of mercy, grant me aid !

9

Thou art She who shinest with the brilliance of millions of  
 suns, moons, and fires,  
 Whose earrings are brilliant as the sun, moon, and fire,  
 Who art the cause of the colour of both sun and moon,  
 Who holdeth a rosary,<sup>1</sup> a book,<sup>2</sup> a noose, and a goad.<sup>3</sup>  
 Presiding Devī over the City of Benares,  
 O vessel of mercy, grant me aid !

10

Protectress of Kshatriyas,<sup>4</sup>  
 Great dispeller of all fear,  
 Mother, who art an ocean of mercy,  
 In very truth the ever auspicious giver of salvation,  
 The cause of the beauty of Vishveshvara,<sup>5</sup>  
 It was Thou who made Daksha to weep.<sup>6</sup>  
 Remover of all ills,  
 Presiding Devī over the City of Benares,  
 O vessel of mercy, grant me aid !

---

<sup>1</sup> *Mālā*.

<sup>2</sup> *Pustaka*, which is also known as the *Vidyāmudrā*.

<sup>3</sup> See p. 165, note 4.

<sup>4</sup> The warrior caste.

<sup>5</sup> Lord of the universe.

<sup>6</sup> When his *yajna* was destroyed by Her husband Shiva. There are two Dakshas—Prajāpati, and a human king, an incarnation of the former. Though Shiva destroyed the sacrifice, Devī was the instrument. The *Lalitā*, verse 120, addresses the Devī both as *Dākshāyanī* (daughter of Daksha) and *Dakshayajna vināsinī* (destroyer of the sacrifice of Daksha).



## 11

O Annapurnā! who art ever full (of bounty),  
Who art dear to the life of Shankara,<sup>1</sup>  
O Pārvvatī, give me aid!

## 12

My mother is Devī Pārvvatī,  
My father is Deva Maheshvara,<sup>2</sup>  
My friends and relatives are those who are devoted to  
Shiva,  
And the three regions<sup>3</sup> are my fatherland.

---

<sup>1</sup> Shiva.

<sup>2</sup> *Ibid.*

<sup>3</sup> See p. 143, note 6.

# GANGĀ

(GANGĀSTOTRAM)

BY VĀLMĪKI<sup>1</sup>

1

O MOTHER GANGĀ! co-wife<sup>2</sup> with the daughter of Himālaya,  
Thou art the necklace on the dress of the Earth,<sup>3</sup>  
And the banner staff whereby one ascends to Heaven.  
O Bhāgīrathī! I pray to Thee.  
May my body perish after it has lived on Thy banks,  
After it has drunk Thy pure water  
And swung on Thy waves.  
And has remembered Thy name and cast looks on Thee.

2

O Mother Gangā! O deliverer from Hell!  
Even a bird living in the hollow of a tree growing on Thy  
bank,  
Even a fish or a tortoise living in Thy waters

---

<sup>1</sup> From the Brihatstotraratnākara, edited by Jagannātha Mehta (Benares).

<sup>2</sup> *Sapatnī*. Pārvvatī, the daughter of Himālaya, is one wife and Gangā the other.

<sup>3</sup> The stream is compared to a necklace of pearls on the dress of a man or woman.

<sup>4</sup> So named as having been called down by Bhagīratha. *Vide ante*, p. 199, note 6.

Are greater than a King worshipped by his enemies' wives,  
Made afraid by the sound of the bells on the necks of his  
maddened elephants.<sup>1</sup>

## 3

Not even a bull or a bird or a horse,  
Nor a serpent nor an elephant,  
Suffer the pains of rebirth and redeath  
If they live at Kāshī<sup>2</sup> on Thy holy banks.  
Better off are they than even a Rājā living elsewhere,  
Fanned though he be with the *chouris*<sup>3</sup> of courtezans,<sup>4</sup>  
Whose ever moving golden wristlets sweetly tinkle.

## 4

O our Supreme Lady Bhāgīrathī!<sup>5</sup>  
O wanderer in the three regions!<sup>6</sup>  
When shall it be that I shall be fanned  
By the hands of heavenly women<sup>7</sup> with their beautiful  
*chouris*?  
When, too, shall I be happy enough to see my body  
Pecked by crows, devoured by dogs, drawn along the earth  
by jackals.  
Carried by Thy currents, tossed upon Thy banks,  
And borne by Thy waters to and fro!

---

<sup>1</sup> When the bells are rubbed against the necks of the elephants. The picture is one of victory, pomp, and beauty.

<sup>2</sup> Benares.

<sup>3</sup> Whisks made of yak tails.

<sup>4</sup> *Vārastrī*.

<sup>5</sup> See p. 199, note 6.

<sup>6</sup> See p. 143, note 6.

<sup>7</sup> *Divyastrī*.



## 5

May the daughter of Jahnu<sup>1</sup> be ever victorious and protect us,  
She who is like the fresh fibrous stem of the lotus-like feet of  
Vishnu,<sup>2</sup>

Like a garland of jasmine<sup>3</sup> flowers on the head of Shiva,  
Like the banner of victory of Lakshmi presiding over  
liberation,

She<sup>4</sup> who cleanses us of the stain of sin arising from the  
Kaliyuga.<sup>5</sup>

## 6

May Thy sacred water be pure for my daily bathing,  
Thy water covered with leaves of palm and *tamāla*,<sup>6</sup>  
Of *Sāla*<sup>6</sup> and pine, with all their creepers  
On which play no rays of the Sun.<sup>7</sup>

White and brilliant, like the conch, the Moon, and the  
water-lily,

Stirred by the rising breasts of the wives of the Gandharvas,  
Devas, Siddhas, and Kinnaras,<sup>8</sup>

What time they bathe therein.

---

<sup>1</sup> See p. 199, note 6.

<sup>2</sup> Gangā was born from the feet of Vishnu.

<sup>3</sup> *Mālati*. Gangā, on Her fall from Heaven, touched the head of Shiva.  
There Her white encircling stream is compared to a wreath.

<sup>4</sup> That is, Gangā.

<sup>5</sup> The fourth and worst of the ages.

<sup>6</sup> Names of trees. The reference to pine and palm show the descent of the  
stream from the Himālaya to the plains of Bengal.

<sup>7</sup> In the caverns of the Himālaya.

<sup>8</sup> Classes of minor divinities or *Devayoni*.

## 7

May the water of Gangā, who ever charms, sanctify us ;  
 She who has fallen from the feet of the enemy of Mura,<sup>1</sup>  
 Who wanders upon the head of the enemy of Tripura,<sup>2</sup>  
 The Destructress of sins.

## 8

May the auspicious water of Gangā ever purify us ;  
 The Destructress of sins, the great enemy of sins,  
 Adorned with waves, wandering in the mountains,  
 Piercing through the caverns of the Lord of mountains<sup>3</sup>  
 With roaring sounds.  
 Stealer of the dust from the feet of Lord Hari.<sup>4</sup>

## 9

Whosoever at early dawn,  
 Having cleansed his body  
 And purified his mind  
 Of all uncleanness arising from the sinful Kaliyuga,<sup>5</sup>  
 Reads this hymn to Gangā composed of eight verses,  
 Shall never fall into the ocean of the world again,  
 But shall attain liberation.

---

<sup>1</sup> That is, Shrikrishna (Vishnu), who slew the Daitya Mura.

<sup>2</sup> That is, Shiva, who conquered the three cities made of gold, silver, and iron of the three Asuras Kamalāksha, Tārakāksha, and Vidyumālī respectively.

<sup>3</sup> Himālaya.

<sup>4</sup> Vishnu, from whose feet She was born.

<sup>5</sup> *Vide ante*, p. 155, note 4.

# MAHĀLAKSHMĪ

(MAHALAKSHMĪSTOTRA)

BY INDRA<sup>1</sup>

INDRA said :

1

O Mahālakshmi ! I salute Thee,  
Thou art *Mahāmāyā*<sup>2</sup> and *Shrīpītha*.<sup>3</sup>  
Worshipped art Thou by Devas,  
Holder of conch, disc, and mace.<sup>4</sup>  
O Mahālakshmi ! I salute Thee.

2

O Mahālakshmi ! I salute Thee.  
Mounted art Thou on the back of Garuda.<sup>5</sup>  
Thou art a terror most formidable to Asura Kola.  
Thou removeth all sins.  
O Devī Mahālakshmi ! obeisance to Thee.  
O Mahālakshmi !  
Thou knowest all.

---

<sup>1</sup> From the Brihatstotraratnākara, edited by Jagannātha Mehtā (Benares).

<sup>2</sup> She who is both the Authoress and Victrix of *Māyā* (delusion), the supreme Shakti.

<sup>3</sup> Abode of wealth and beauty.

<sup>4</sup> The implements held by Vishnu Her Spouse.

<sup>5</sup> The bird-king carrier (*vāhana*) of Vishnu.



## 3

Giver of boons art Thou to all ;  
 Formidable terror to the wicked ;  
 Remover of all pain and sorrow.  
 O Devī ! salutation to Thee.

## 4

O Devī Mahālakshmi !  
 Thou art the giver of intelligence and success,  
 And of both worldly enjoyment and liberation.  
 Thou art the self of *Mantra*.<sup>1</sup>  
 O Mahālakshmi ! obeisance to Thee.

## 5

Thou art without beginning or end,  
 O Supreme Devī Mahālakshmi !  
 Thou art the primeval power,  
 And art born of *yoga*.  
 O Mahālakshmi ! salutation to Thee.

## 6

Thou art both gross and subtle,<sup>2</sup>  
 Thou art terrible and a great power,  
 Great-bellied art Thou.<sup>3</sup>  
 Thou removeth all great sins.  
 O Mahālakshmi ! obeisance to Thee.

---

<sup>1</sup> *Mantrātmiḥ* (see Introduction).

<sup>2</sup> See Introduction.

<sup>3</sup> *Mahodari*, for all things are in Her.

7

O Devī Mahālakshmī!  
Thou art the supreme Brahman,  
The ever-pervading *Ātman*.  
Thou art the great Lord<sup>1</sup>  
And Mother of the world.  
O Mahālakshmī! Salutation to Thee.

8

O Devī clad in white raiment,<sup>2</sup>  
Adorned with varied gems.  
Mother and upholder of the world art Thou.  
O Mahālakshmī! obeisance to Thee.

9

The *Sādhaka*<sup>3</sup> who ever reads<sup>4</sup> this hymn to Mahālakshmī,  
Composed of eight verses,  
Attains a kingdom and all success.

10

Whosoever reads this hymn once a day  
Is freed from sin.  
He who reads it twice a day  
Has ever abundance of paddy<sup>5</sup> and wealth.

---

<sup>1</sup> Maheshvarī.

<sup>2</sup> Lakshmī is generally clad in red and Sarasvatī in white, but the Supreme Shakti has all the attributes and qualities of the rest.

<sup>3</sup> Worshipper. See 'Introduction to Tantra Shastra'.

<sup>4</sup> Here follows the *phala* portion of the *stotra*.

<sup>5</sup> When *pūjā* is done to Lakshmī, the *Mūrti* (*Lakshmīrākānta*) is placed on paddy, which is kept in the Thakurghar for a whole year, and then thrown into the Ganges.

## 11

Whosoever reads this hymn thrice a day,  
All his great enemies perish ;  
Mahālakshmi ever bestows Her grace on him,  
Grants him all boons,  
And does him all good.

---



PRINCIPLES OF TANTRA  
THE TANTRATATTVA OF ŚHRĪYUKTA ŚHIVA  
CHANDRA VIDYĀRNAVA BHATTĀCHĀRYYA  
MAHODAYA

WITH INTRODUCTIONS BY  
ARTHUR AVALON

AND

ŚHRĪYUKTA BARADĀ KĀNTA MAJUMDĀR

EDITED BY  
ARTHUR AVALON

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I. Appearance and Applicability of the Tantra Scripture—II. What is the Necessity for the Tantras when there is Veda?—III. The Ephemeral and Modern Monism—IV. Gāyatri Mantra and Image Worship—V. Commands of Śhāstra—VI. Worship of Devatās—VII. What Is Śhakti?—VIII. What Is Śhakti? (*Continued*)—IX. Śhiva and Śhakti—X. Worship of the Five Devatas.

Part II

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## ABOUT THE AUTHOR

Sir John Woodroffe (Arthur Avalon)

Jurist and Sanskrit Scholar

A man of studious and retiring habits, he devoted his leisure from judicial duties in the main to Sanskrit and Hindu philosophy and specialised in the Shakti system to an extent not equalled probably by any other British Orientalist. Early in his career, he published under the name of "Arthur Avalon", studies in the Tantrik texts and works on Tantra. His last book under this name was *Serpent Power*,<sup>1</sup> consisting of two works on Laya Yoga translated from the Sanskrit with Introduction and Commentary. A second edition came out in 1924. It was under his own name that Woodroffe published among many other works, *Shakti & Shakta*<sup>2</sup> being essays and addresses on the Shakta Tantra Shastra and in 1922, *Garland of letters*<sup>3</sup> being studies in the Mantra Shastra.

(*The Times*, London, 18th Jan. 1936)

<sup>1</sup> Now in its 5th edition (1953).

<sup>2</sup> Now in its 4th edition (1951).

<sup>3</sup> Now in its 2nd edition (1951).

Sir John Woodroffe was an eminent lawyer, a respected Judge and a profoundly sympathetic and understanding student of Indian culture. Few names are more honoured in the world of Sanskrit scholarship than that of Arthur Avalon, who with the devoted aid of his wife, made it his life-work to spread abroad the grand truths enshrined in the Tantrik literature, divested of the cloud of ignorance and the cobwebs of prejudice. . . . Among those pioneers who awakened India to a sense of her own past greatness and a virile self-respect, Sir John takes an honoured place.

(*The Hindu*, Madras, 18th Jan. 1936)

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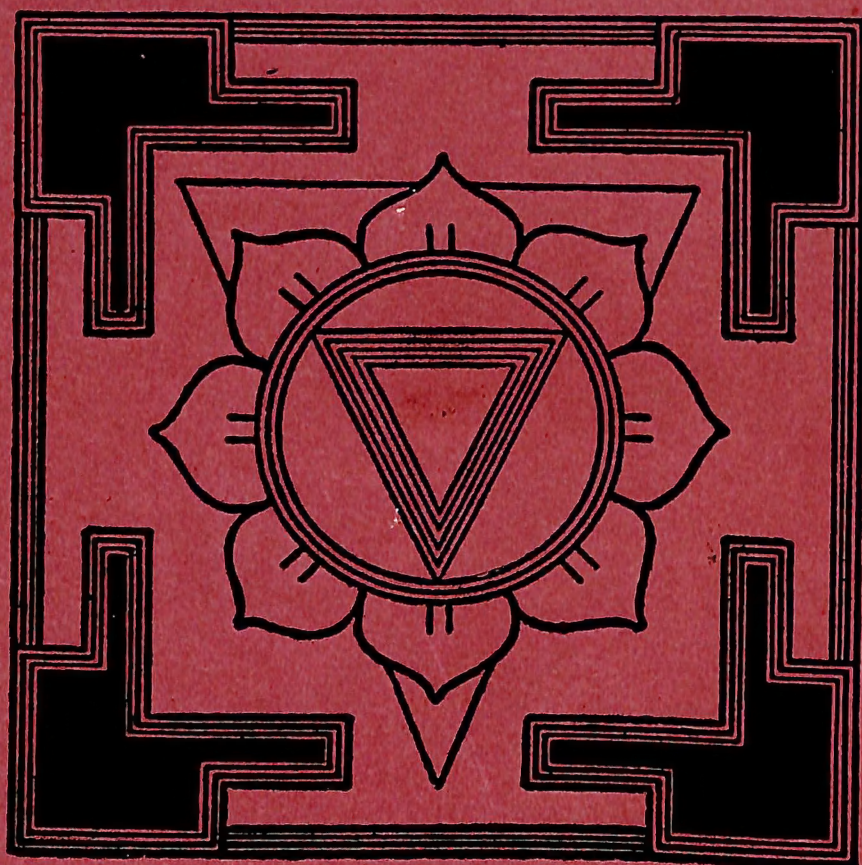
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